REPORT OF THE COUNCIL FOR THE OFFICIAL YEAR 1910–1911.

Approved and adopted at the Annual General Meeting, Monday, 1st May 1911.

SINCE the publication of the last Annual Report the Council have held 25 meetings, of which the Council elected in June last have held 22. The following Committees appointed by the Council have met and reported on the matters referred to them:—Architectural Copyright Bill, Board of Architectural Education, Board of Examiners, Board of Professional Defence, Burlington-Devonshire Drawings, By-Laws Revision, Competitions, Dinner Committee, Fellowship Drawings, Finance, Hébrard Drawings, Licentiates' Drawings, Licentiateship, Parliamentary Bill, Premises, Professional Questions, Prizes and Studentships, Royal Gold Medal, St. Paul's Bridge Petition, Sessional Papers, Town Planning.

Death of King Edward. In the course of the past year the Royal Institute has had to mourn the death of its Royal Patron, who in the course of the nine years of his reign had annually granted his Gold Medal for the promotion of architecture.

His present Majesty has graciously consented to continue the grant, and has conferred the honour of his patronage upon the Royal Institute.

Obituary. The losses by death have been as follows:—*Fellows*: George Aitchison, Thomas Jerram Bailey, Eustace James Anthony Balfour, Oliver Caldwell, Sir Caspar Purdon Clarke, Alexander Cullen, Campbell Douglas, Henry Launcelot Fedden, Alexander Cunningham Forrester, Charles Hodgson Fowler, William Banks Gwyther, Andrew Murray, Frederick William Peel, George Ransome, Edward Skinner, Henry Spalding, Alfred Hessell Tiltman, Edward Finnemore Titley, Ralph Selden Wornum; *Retired Fellows*: Edward Boardman, James George Smither; *Associates*: Charles Ashton Callon, Arthur Basil Cottam, Matthew Henry Holding, William Seth Robert Payne, Frederick William Roper, Edward Henry Smales, Albert Edward Tiller; *Licentiates*: Joseph Shepherdson, Albert Emanuel Pearson.

Royal Gold Medal. The Royal Gold Medal was awarded last year to Mr. T. G. Jackson, R.A., for his executed works as an architect and for his valuable contributions to the literature of architecture. Mr. Jackson received the Medal in person at the General Meeting on the 20th June 1910, when he delivered a short address on the Art of Architecture.

It has been decided to award the Medal this year to Dr. William Dörpfeld, in recognition of his eminent services to architecture through his archæological researches. His Majesty the King has graciously signified his approval of the award, and the Medal will be presented to Dr. Dörpfeld at the General Meeting on June 26.

Membership. The following tabular statement shows the present subscribing membership of the Institute compared with that at the corresponding periods of 1908, 1909, and 1910:

Year	Fellows	Associates	Hon. Associates	Total
1908	906	1,288	45	2,239
1909	888	1,344	46	2,278
1910	874	1,431	48	2,353
1911	862	1,509	55	2,426

The number of Associates shows a considerable increase, and the Council desire again to suggest to those Associates who are qualified for the Fellowship that they should take the necessary steps to enter the Senior Class. During the official year since the last Annual General Meeting 18 Fellows have been elected, 115 Associates, and 9 Honorary Associates.

Licentiates. On March 23, 1910, it became the duty of the Council to invite applications from architects qualified for the new class of Licentiates. A widely circulated appeal was made to the profession in the United Kingdom and the Dominions, and the Allied Societies were invited to co-operate in the work of enrolling the practising architects of the Empire. In connection with the movement the Council organised a series of meetings in the provinces, with the assistance of the Councils of the Allied Societies, for the purpose of laying before provincial architects the important principles of the Royal Institute's policy, and of giving them an opportunity of applying for admission to the Licentiate Class. These meetings were well attended, and aroused great interest, and did invaluable service in bringing the members of the profession in the provinces into closer sympathy with the work of the Royal Institute. Mr. Edwin T. Hall addressed a meeting at Manchester; Messrs. George Hubbard and A. W. S. Cross addressed meetings at Cardiff, Birmingham, Leicester, Sheffield, Liverpool, Rhyl, Nottingham, and Swansea (by deputy); and Mr. James S. Gibson addressed meetings at Newcastle, Edinburgh, Glasgow, Dundee, and Aberdeen.

Before the expiry of the 12 months fixed by the Supplemental Charter some 1,200 Licentiates were elected, after careful and exhaustive inquiry into their qualifications, both by the Council of the Royal Institute and by the Councils of the Allied Societies. At the close of the 12 months the applications were still coming in so rapidly that it became obviously desirable to extend the period of admission. Accordingly, by a Resolution of a Special General Meeting, so as to enrol if possible all eligible members of the profession, the date was extended to the end of June 1912, and at the present moment the applications for admission are still coming in freely.

Registration Bill. Under the terms of the policy agreed upon by the Royal Institute on March 4, 1907, it became necessary during the present Session for the Council to draft a Registration Bill to secure the statutory recognition of the profession. This work was first entrusted to a strong Committee, which drafted the principles of a Bill on broad lines to provide for the objects aimed at—the enrolment of all qualified architects within the Institute, the compulsory architectural education and examination of those entering the profession in future, and the legal recognition of qualified as opposed to unqualified architects.

At this stage it became necessary to consider the position of the Society of Architects. On the initiative of the President a friendly Conference was held between representatives of the two bodies, and it soon became apparent that there was a broad ground of agreement in their respective policies. Serious negotiations were then entered upon, and a scheme was prepared by the Councils of the two bodies which provided for the winding up of the Society of Architects and for the election of its members into the various classes of membership and Licentiateship of the Royal Institute. The details of this scheme and the principles of the Registration Bill were laid before a Special General Meeting on April 10th, and after a long discussion were approved. If the scheme is approved by the general body of the Society of Architects and the Resolution to effect the necessary changes in the By-laws is confirmed by the Royal Institute it will at once be proceeded with and will remove the last obstacle which hinders the architectural profession from approaching Parliament as a united body in favour of the principle of Registration.

Town Planning Conference. The past year will be distinguished in the history of the Royal Institute by the striking success of the Town Planning Conference. Owing to the death of King Edward it was necessarily postponed from the date originally selected in July to the middle of October. It was favoured by the patronage of the King, and had the inestimable

advantage of the enthusiastic and energetic honorary presidency of Mr. John Burns, M.P., President of the Local Government Board. The Conference began with a most successful Inaugural Meeting in the Guildhall, which was lent for the purpose by the kindness of the Lord Mayor and Corporation of the City of London. The Conference itself took place in the Galleries of the Royal Institute, and it was accompanied by a Town Planning Exhibition of unique interest in the Galleries at Burlington House, which were lent by the courteous generosity of the Royal Academy. It is not too much to say that during the week occupied by the Conference it was the most important public function of the time in the eyes of the general public, and that it did incalculable service to the cause of town planning in this country. It aroused and concentrated public interest and attention upon the great possibilities presented by the Town Planning Act.

The TRANSACTIONS of the Conference, which fill a large and profusely illustrated volume, have now been published and should go far to secure the permanence of the results of the Conference.

The Conference Banquet, which took place at the Hôtel Cecil on October 12th, was combined with the Annual Dinner of the Royal Institute. A large and distinguished company was present, the Institute guests including, among others, the President of the Local Government Board, Lord Redesdale, Sir Schomberg McDonnell, Sir L. Alma-Tadema, Mr. D. H. Burnham, Sir Robert Morant, Sir Gilbert Parker, Mr. W. H. Lever, Sir George Gibb, Sir R. Paget, the Lord Provost of Edinburgh, Dr. Stübben, MM. Bonnier and Hénard, and other eminent foreign architects.

For the great success of the Conference, which exceeded all expectations, the Royal Institute is especially indebted to the invaluable services rendered by Mr. John W. Simpson, who acted as Secretary-General and Organiser of the Conference, and to Mr. Raymond Unwin, who, as Hon. Secretary of the Exhibition Committee, was mainly responsible for the organisation of the Exhibition in Burlington House. As a recognition of his services in this matter Mr. Unwin was elected a Fellow of the Institute by the Council.

Architectural Copyright.

During the course of the past Session a Standing Committee under the Chairmanship of Mr. John W. Simpson has been actively engaged in considering the terms of the Government's Copyright Bill, in so far as they affect architecture. The views of the Council have been laid before the President of the Board of Trade, and there is good reason to hope that they will be favourably considered when the Bill receives its final shape, and that the claims of architecture will, for the first time, be treated with the respect that has hitherto been reserved exclusively for the kindred arts.

St. Paul's Bridge.

In the last Annual Report the Council referred to the efforts which they had made to induce the Corporation of the City of London to see the advisability of bringing architectural advice to bear upon their proposals for the new St. Paul's Bridge and for the new streets in connection with it. These efforts unfortunately failed, and the Corporation have laid before Parliament a Bill in which they seek powers to carry out their scheme on the lines that have been so widely condemned. The Council have felt it their duty to petition Parliament against the Bill, and to appeal to the public to prevent this proposal from going further until it has been properly considered from other standpoints besides the purely utilitarian.

Dry Rot.

The question of the responsibilities that have been thrown upon architects as the result of recent legal decisions in cases of Dry Rot has been seriously occupying the Council during the past year, and the Board of Professional Defence are now considering what steps can be taken to safeguard architects against hitherto unsuspected responsibilities.

Examinations.

The Progressive Examinations were held in June and November 1910. The Preliminary was held in London, Birmingham, Bristol, Cardiff, Glasgow, Leeds, Manchester, and Newcastle-on-Tyne; the Intermediate in London, Bristol, Cardiff,

Glasgow, Leeds, Manchester, and Newcastle-on-Tyne; and for Colonial candidates at Sydney, New South Wales. The Council desire to record their thanks for the valuable services rendered by the Hon. Secretaries and Examination Committees of the various Allied Societies. The Final and Special Examinations were held in London, and Special Examinations for Colonial candidates in Melbourne and Toronto. The results are shown in the following tabulated form :—

	Admitted	Exempted	Examined	Passed	Relegated
Preliminary Examination . . .	299	76	223	146	77
Intermediate Examination . . .	250	10	240	94	146
Final and Special Examinations . .	245	—	245	108	137

The Ashpitel Prize was awarded to James Bertie Francis Cowper, who passed the Final Examination in June 1910.

The Council desire to thank the Honorary Examiners for the continuance of their invaluable services.

The Statutory Examinations qualifying for candidature as District Surveyor in London, and for Candidature as Building Surveyor under Local Authorities, were held in London in October.

Prizes and Studentships. The Deed of Award of the various Prizes and Studentships was presented to the Institute at a General Meeting on the 16th January 1911. At the Presentation of Prizes on the 30th January 1911 an Address to Students was delivered by the President, and a criticism of the work submitted was read by Professor C. H. Reilly [*A.*]. An exhibition of the drawings was held from the 17th to the 30th of January in the Institute Galleries, and was visited by nearly 2,000 persons. A selection of the Prize Drawings is now being sent the round of the Allied Societies.

The Institute Premises. On the 24th June, as was foreshadowed in the last Annual Report, the Royal Institute took possession of the new premises at 9 and 11 Conduit Street with entrance from Maddox Street, the leases of which had been purchased from Messrs. Knight, Frank & Rutley. A scheme of alteration and decoration, prepared by Mr. Henry T. Hare, the Hon. Secretary, was at once undertaken, and the work was rapidly carried out during the vacation, so as to render the Galleries available for the Town Planning Conference. While this work was going on it became apparent that the old premises also were urgently in need of repair in various directions, and before the end of the recess the drainage system and the electric light installation were completely renewed, and a re-arrangement and extension of the Library was carried out which have added greatly to its convenient and efficient working.

The Royal Institute held its first meeting in the Galleries on the 7th November, the inaugural meeting of the Session, when the President's Opening Address was delivered, and on the following night the members, together with a large number of distinguished guests, were entertained at a Conversazione. During the month of November an Exhibition of the Architectural Drawings of Royal Gold Medallists, from C. R. Cockerell down to Mr. T. G. Jackson, was held in the Galleries, and was visited by large numbers.

New Allied Societies. Since the publication of the last Annual Report the Council have had the pleasure of admitting into alliance with the R.I.B.A.: The Royal Victorian Institute of Architects, and the West Australian Institute of Architects.

Sessional Papers. During the Session the following Papers have been read before the Institute :—

5th Dec. 1910: "Pierre Lescot and Jean Goujon," by Reginald Blomfield, A.R.A.

28th Nov.: "The Monumental Work of the Cosmati at Westminster Abbey," by Chevalier Professor C. Formilli. Reproductions of the Cosmati Monuments, prepared under the direction of Professor Formilli for the new Museum at Rome, were exhibited for the occasion at the Institute Galleries.

2nd Jan. 1911 : "The New General Post Office," by Sir Henry Tanner, I.S.O. [*F.*].

16th Jan. : "Cardinal Medicis' Pleasure House," by Halsey Ricardo [*F.*].

13th Feb. : "The Artistic Development of London," by Paul Waterhouse [*F.*] and E. A. Rickards [*F.*].

13th March : "The Burlington-Devonshire Collection of Drawings," by J. Alfred Gotch, F.S.A. [*F.*].

The following Papers have been arranged for the remaining meetings of the Session :—

22nd May : "Painted Relief," by R. Anning Bell.

12th June : "Egyptian Architecture," by Ernest Richmond.

26th June : "The Interleaved Heirloom Copy of the *Parentalia* and some Notes on the Wrens," by Lawrence Weaver, F.S.A. [*Hon. A.*]. The Council have the pleasure to announce that an Exhibition of Photographs of Wren's Work is being arranged for this meeting by the author of the Paper. The Exhibition will remain open till the evening of June 27th.

Professional Conduct. During the course of the year the Council have been compelled to take action in several cases of professional advertisement and breach of professional etiquette.

Board of Professional Defence. Many architects have applied for and received advice on questions of principle and practice.

Appointments. Since the issue of the last Annual Report the Council have appointed the following gentlemen to serve as the Institute Representatives in connection with the various bodies indicated :—

Carpenters' Company Annual Examinations.	Mr. A. W. S. Cross.
Conference of Representatives of London University, King's College, and the Architectural Association . . .	Mr. Reginald Blomfield, A.R.A. Mr. Ernest Newton, A.R.A.
General Council for the National Registration of Plumbers	Mr. H. D. Searles-Wood.
Joint Committee on Water Regulations .	Mr. Max Clarke.
National Housing and Town Planning Council—Advisory Committee . .	Mr. Edwin T. Hall. Mr. H. V. Lanchester. Professor Beresford Pite.
National Housing and Town Planning Conference, Liverpool	Mr. T. E. Eccles. Mr. Arnold Thornely. Mr. Percy S. Worthington.
Royal Sanitary Institute, 26th Congress .	Mr. Edwin T. Hall.
Society for Promotion of Roman Studies, Inaugural Meeting	Mr. George Hubbard, F.S.A. Mr. John W. Simpson.

Grants. Since the issue of the last Annual Report the Council have made the following grants :—

Architects' Benevolent Society, £100.
Architectural Association, £100.
Architectural Association Sketch Book, £25.
British School of Archæology, Egypt, £10.
British School at Rome, £21.
Croydon Antiquities Preservation Society, £5 5*s*.
Incorporated Joint Committee on Water Regulations, £10 10*s*.
Royal Architectural Museum, £21.
Sheffield Society of Architects, in support of the University of Sheffield Department of Architecture, £12 10*s*.

Competitions. The new draft Regulations for Architectural Competitions, as revised by the Special Committee appointed by the Council to consider the suggestions made during the discussions at the meetings of the 3rd January and 28th February last year, were

submitted to the General Body at the meeting of the 21st November and agreed to after slight modification. The document as revised [printed in the JOURNAL for 24th December 1910] has now been issued as an Institute Paper and the old Regulations have been withdrawn. The Competitions Committee have had under their consideration the conditions issued by various promoters, and in cases where the conditions have been unsatisfactory, letters urging modifications have been sent to the promoters. In the case of the Competitions for the New Cumnock United Free Church, the Rochdale Nurses' Home, and the Wallsend New School Buildings, the Committee's efforts to obtain satisfactory amendment of the Conditions having been unavailing, the Council by publication in the JOURNAL and in the professional Press have advised members of the Institute not to take part in them. The following have been the President's appointments to Assessorships during the official year :—

Bangor	Baths	Mr. F. Batchelor.
Bradford	Infirmary	Mr. Keith D. Young.
Brighton	Grammar School	Mr. John Bilson.
Chedderton (Oldham)	New Town Hall	Mr. H. W. Wills.
Denbigh	Public Buildings	MM. Leeming and Leeming.
Douglas (I. of Man)	Villa Marina	Professor S. D. Adshead.
East Anglia	Institute for Blind and Deaf Children	Mr. H. P. Burke Downing.
Henley-on-Thames	School	Mr. T. Edwin Cooper.
Manchester	Library and Art Gallery	Mr. Reginald Blomfield, A.R.A.
Marylebone	Town Hall	Mr. Henry T. Hare.
Salford	Secondary School	Mr. A. W. S. Cross.
Stockport	Proposed New School	Mr. John W. Simpson.
Stockport	Police Buildings	Professor C. H. Reilly.
Southampton	University College	Mr. Henry T. Hare.
Swansea	Corporation Buildings	Mr. S. S. Reay.
Taunton	Council School	Mr. H. W. Wills.
Weston Mill	Church	Mr. Walter J. Tapper.
Whitley (Newcastle-on-Tyne)	Cemetery Chapel	Mr. A. W. S. Cross.
Woldsea	Garden City	Mr. Raymond Unwin.

Copies of the "Regulations" have been sent to the promoters of the following competitions, together with letters requesting that a copy of the Conditions be sent for the Institute Library.

Aberdeen: Training College.
Aspatria: Sewerage Scheme.
Australia (Commonwealth): Australian Federal Capital in Casberra.
Bangor: Hot Sea-water Baths.
Belfast: Enlargement of Queen's University.
Bournemouth: Beale's Premises.
Brighton: Grammar School.
Bristol: Housing and Cottage Exhibition.
Cardiff: Fire Station.
Carlton (nr. Barnsley): Sewerage Scheme.
Chadderton: Town Hall.
Corbridge: Sewerage Scheme.
Croydon: General Hospital.
Denbigh: Infirmary.
Devizes: Hospital.
Deptford: Central Library.
Douglas (I. of Man): Villa Marina.
Earlsdon: Church.
East Anglia: Institute for Blind and Deaf Children.
Edinburgh: Usher Hall.
Evanston: Campus.
Folkestone: Secondary School.
Frimley Green:
Gidea Park: Town Plan.
Kingstown (Ireland): Carnegie Library.
Llandrindod Wells: Pavilion.
Lowestoft: Elementary Schools.
Maesteg: Town and Market Hall.
Manchester: Blackley Estate.
Manchester: Library and Art Gallery.
Marylebone: Town Hall.
Navan: Proposed County Offices.
New Cumnock: Church.
Penge: Church.
Penistone: Carnegie Free Library.
Ruislip and Northwood: Town Plan.
Sheringham: Council Offices.
Southampton: Hartley University College (New Buildings).
Swansea: Corporation Buildings.
Taunton: Council School.
Tickhill: Seven Cottages.
Winchester: Elementary School Buildings.

Finance. The Balance Sheet and other financial statements appended to this Report indicate the manner in which the Council have utilised the accumulated funds of the Institute for the purpose of obtaining greatly enlarged and improved premises on a practically permanent tenure. By the purchase of Messrs. Knight, Frank & Rutley's leases, followed by the purchase of the shares of the Architectural Union Company, the Royal Institute now finds itself practically in the position of a freeholder of the whole premises extending from Conduit Street to Maddox Street. The expenditure necessarily entailed amounted to a larger sum than was immediately available, and an overdraft not to exceed £7,000 has been negotiated with the Bankers to supply the funds temporarily needed. It is expected that the

balance of income over expenditure in the next few years will be sufficient to liquidate the debt.

Henry Jarvis Bequest.

Under the will of the late Henry Jarvis, *Fellow*, who died on the 4th March 1910, the Royal Institute received the most important bequest that has ever fallen to it. When certain legal procedure has been concluded it is anticipated that the Council will have to dispose of the sum of at least £20,000. The Council have appointed a Committee to consider and advise them as to the best method of employing the bequest.

REPORT OF THE BOARD OF ARCHITECTURAL EDUCATION.

The Board has held eight meetings since the issue of the last Report, one of these being held by the old Board.

At the first meeting of the new Board, appointed by the Council under the terms of the Supplemental Charter, Sir Aston Webb, who had acted as Chairman of the old Board for six years, being unable to act further in that capacity, Mr. Reginald Blomfield, A.R.A., was appointed Chairman, Mr. Ernest Newton, Vice-Chairman, and Messrs. John Slater and John W. Simpson, Honorary Secretaries.

The old Board of Examiners (Architecture) having ceased to exist, the Board has conducted the Institute Examinations and reported the results to the Council.

At the request of the Council, a Committee of the Board has reported generally on the question of the Examination of Licentiates desiring to become Fellows, and is now engaged in drawing up a syllabus for that Examination. The same Committee is considering the question of certain alterations in the syllabus of the course of training for students originally drawn up by the Board.

Negotiations are proceeding with the Universities with regard to the appointment of their External Examiners. At present the Board has no voice in such appointments, and in view of the fact that in connection with the Examinations at the Universities and Schools exemptions are granted from the Institute Intermediate Examination, the Board consider that it is most desirable that the Institute should be kept in touch with these Examinations. These negotiations are the outcome of a Conference between the Chairman of the Board and representatives of the Universities and Schools, and there is every reason to hope that a satisfactory solution of the present difficulty will shortly be reached. A further report will be made to the Council.

A Joint Committee of the Board and the Prizes and Studentships Committee has been considering the best means of co-ordinating the work of the two bodies, and the Council, acting on the recommendation of this Joint Committee, has deputed the Board to take over the work of the Prizes and Studentships Committee.

REPORT OF THE ART STANDING COMMITTEE.

Since the last review of the work of the Art Committee, five meetings have been held. Mr. Henry T. Hare was elected Chairman, Professor W. R. Lethaby Vice-Chairman, while Mr. Guy Dawber and Mr. W. A. Forsyth were re-appointed Hon. Secretaries.

Of the varied subjects under consideration, the following selection deals with the more important matters.

It is gratifying to observe that the opposition of the London County Council supported by the Royal Institute, on the recommendation of the Art Committee, with regard to the proposed erection of a Mission Hall upon vacant land adjacent to the *Church of St. James', Piccadilly*, has been successful and that Parliament has rejected the measure intended to promote the object.

Additional correspondence took place and some further action was taken by the Council, in

response to the suggestion of the Committee, in opposing the granting of the Faculty for extending and altering the very interesting *Church at Puddletown in Dorset*. The Chancellor of the Diocese granted the application and in replying to the Council of the Royal Institute courteously gave his reasons for his decision. It is a matter of regret that the efforts of the Institute did not secure the result which Architects generally and Archæologists so greatly desired.

The proposed demolition of the *Sir Robert Geffery Almshouses in Shoreditch*, and the erection of buildings upon the vacant site, was considered at length. The Committee recommended the Council to associate itself with the general movement to secure the preservation of the old buildings. There is every reason to hope that this desirable end will be attained.

The new *St. Paul's Bridge* was the subject of further discussion, when the Committee was strongly in favour of the Council presenting a memorial to the City Corporation urging the assistance of the most competent artistic and architectural advice in the preparation of the design. As will be seen from the general Report the Council has been continuously engaged in recommending this course to the City Authorities and is now petitioning Parliament to reject the measure.

The assistance of the Committee was sought in an endeavour to preserve an old cottage in the village street at *Limpsfield in Surrey*. Very complete information was obtained from the owners and others, and after carefully considering all the circumstances, it was decided that the matter was one in which the influence of the Royal Institute could serve no useful purpose beyond the efforts already made by other public bodies.

An important matter concerning the classic buildings in *Manchester* engaged the attention of the Committee. It is to be regretted that the *Old Town Hall*, now used as a public reference library, is threatened with demolition. The building is a fine work of the early part of the 19th century, strong and expressive of its purpose. The interior is admirable, while the principal rooms on the upper floor cannot be surpassed for dignity, proportion, and the application of Classic design to a practical and convenient plan. It is hoped that the Council's representations may influence the preservation of the building.

Some *City Churches* and other important London buildings faced with Portland Stone have recently been repaired by patent process. It is too early to make any comment upon such treatment, but the Committee is watching the effect of the means thus taken to preserve the stone work. The co-operation of all members of the Institute is desired in making observations of this kind and in reporting such works to the Secretary.

Whilst on the subject of buildings in London, it is further desired to draw members' attention to the fact that the Art Committee is directing its labours towards *Minor Improvements*. As a rule, matters concerning the artistic improvement of London are of a somewhat large scale and not infrequently beyond the scope of action of the Institute. Much remains to be done with regard to smaller affairs, and the Committee much desires the co-operation of members generally in promoting improvements in the many details which add materially to the interest of our streets and buildings.

As an example, representations have been made to the Council urging the importance of the better display of street names. The tablets in use are of varied kinds, yet possess little merit as such. The type of lettering is as a rule bad and the setting of the names has little interest. Government Offices receive the same street name-plate as the private dwelling in a back street. It is hoped that the Institute's recommendations may conduce to uniformity of type and tablet in the respective administrative areas.

The Committee's attention will be given to other matters in due course.

A list of suggestions for the titles of *Sessional Papers* was prepared and submitted to the Council, in which the claims of the art of architecture were duly regarded.

Attention was drawn to the unsatisfactory results of some of the new premises in the scheme of rebuilding in *Regent Street*. It was felt that all hope of a traditional uniform treatment of the buildings is gone. It was apprehended, however, that the variety in scale, style, and outline in some of the recently completed works was productive of ultimate restless confusion. The Committee considered that much could yet be done by the regulation of scale and skyline in the future buildings, and recommended the Council to approach H.M. First Commissioner of Woods and Forests with a view to securing these desirable elements. In his courteous reply, the Commissioner informed the Council that he was conscious of the necessity for such desirable considerations in the new works and that it would be found that the newly completed buildings were in many cases the component parts of complete blocks, and although there were objections to a single treatment, the results would show a less varied design than the new premises appeared to suggest.

With regard to the decoration of the Royal Institute premises for the *Coronation*, the Committee was unanimous in recommending that the work be placed in the hands of Mr. Henry T. Hare, who has so successfully transformed the interiors of No. 9, Conduit Street.

At the request of the Council, recommendations have been made for holding *Exhibitions* of Architects' Work in the new Galleries, which it is hoped will be the means of stimulating public interest in British Architecture.

REPORT OF THE LITERATURE STANDING COMMITTEE.

Eight meetings have been held since the election of the present Committee.

At the beginning of the Session the following officers were elected: Mr. R. Phené Spiers, Chairman; Mr. H. H. Statham, Vice-Chairman; Mr. C. Harrison Townsend and Mr. W. Henry Ward, Honorary Secretaries.

The recommendation of the republication of Professor R. Willis's Essay "On the Construction of the Vaults of the Middle Ages," which originally appeared in the Institute TRANSACTIONS of 1842, having been adopted by the Council, as mentioned in the Committee's last Report, the Essay has now been issued in book form, and may be purchased by members of the Institute and others.

The Committee have to report that the arrangement of the Library and the facilities for members consulting the books have been greatly improved since the Institute has become the owner of the property. Additional shelves have been provided for folio volumes. The Committee have under consideration the question of providing reading-tables of a more convenient size for tracing and the use of large volumes, as well as a more prominent position for the Arthur Cates Bequest, and have submitted recommendations to the Council thereon.

At the request of the Council the Committee have submitted recommendations for Sessional Papers for the coming Session.

The Council have adopted a recommendation of the Committee that a sum not exceeding £20 be expended in obtaining photographs of the John Webb Drawings preserved at Worcester College, Oxford.

The Librarian reports to the Committee as follows:—

During the twelve months ending the 31st March of the present year 227 volumes and 44 pamphlets have been added to the Library of the Royal Institute, exclusive of periodicals, reports, and Transactions of Societies, and parts of works issued in serial form.

The number of works presented was 125 volumes and 44 pamphlets.

The number of works purchased comprised 103 volumes, of which 40 were added to the Loan Library.

The attendance of readers in the Reference Library numbered 5,054.

The number of books issued on loan was 3,908.

The number of tickets issued for admission to the Library, other than to members of the Institute or to Students and Probationers, was 71.

The number of books issued through the post was 309.

In connection with the above statistics, it is necessary to note that in consequence of the alterations to the premises and of the Town Planning Conference, the Library was not available for purposes of study from the beginning of September until the third week in October, and that the use of the Loan Collection during the same period was not fully available to readers.

LIBRARY STATISTICS 1910–11.

Date	Day Attendances.			Evening Attendances.			Books issued on Loan.
	Members.	Non-Members.	Total.	Members.	Non-Members.	Total.	
1910.							
April	134	267	401	39	139	178	399
May	89	189	278	50	101	151	321
June	142	186	328	46	110	156	344
July	136	142	278	35	79	114	258
August	Reference Library closed.			Reference Library closed.			17
September	49	75	124	3	29	32	260
October	91	153	244	37	72	109	310
November	157	193	350	64	119	183	404
December	138	151	289	57	59	116	241
1911.							
January	190	208	398	85	131	216	421
February	136	174	310	76	114	190	402
March	154	189	343	95	171	266	531
Total	1,416	1,927	3,343	587	1,124	1,711	3,908

Special presentations to the Library have been received as follows:—

The Executors of the late Professor Aitchison: A large collection of water-colour drawings (52 sheets) of work designed by the Professor, as well as some volumes from his library.

The Olympic Academy of Vicenza: 52 photographic reproductions of drawings by Palladio from the Academy's collection of original drawings.

The Société des Architectes Diplômés par le Gouvernement: *Recueil publié à l'occasion de la millième adhésion à la Société*, a commemorative volume containing examples of the work of the Society's most distinguished members.

Mr. J. D. Crace: Four sheets of original drawings by William Kent.

Mr. J. E. Franck: Three views of Rome by Alessandro Specchi and Giuseppe Vasi.

Monsieur Henri Paul Nénot: A copy of his finely illustrated monograph on the New Sorbonne.

Monsieur Henri Blomme: His work entitled *La Reconstitution de la Maison Rubens.*

Mr. Francis D. Bedford, through Professor Beresford Pite: A collection of valuable books, including Inwood's *Erechtheion*, Desgodetz's *Ancient Buildings of Rome*, and the *Unedited Antiquities of Attica.*

Mr. Archibald M. Dunn: A valuable collection of books including Gruner's *Terra-Cotta Architecture of North Italy*, Owen Jones's *Grammar of Ornament*, Wickes's *Towers and Spires*, Wanderer's *Adam Krafft und seine Schule*, as well as a miscellaneous collection of photographs.

Mrs. Arthur Cates has also added further volumes to the Arthur Cates Collection.

Donations of books or pamphlets have also been received from Herr Ferdinand Fellner, Mr. Benj. Ingelow, Mr. W. H. Ward, Signor M. E. Cannizzaro, Mr. John Bilson, Mr. F. Drake, Mr. H. P. Burke Downing, Monsieur Louis Dausset, Mr. W. P. D. Stebbing, Mr. Welbore St. Clair Baddeley, Mr. Banister F. Fletcher, Mr. Reginald Blunt, Mr. Arthur Crow, and Mr. Tavenor-Perry.

Amongst the books purchased or acquired during the year the following may be mentioned: Baum's *Romanische Baukunst in Frankreich*; Lachner's *Geschichte der Holzbaukunst in Deutschland*; Millet's *Monuments Byzantins de Mistra*; Contet's *Les Vieux Hôtels de Paris*; Garner and Stratton's

Domestic Architecture in England during the Tudor Period; Choisy's *Vitruve*; Kowalczyk and Gurlitt's *Denkmäler der Kunst in Dalmatien*; British Museum, *The Sculptures of the Parthenon*; Georgian Society of Dublin, *Records of Eighteenth Century Domestic Architecture in Dublin*; Venturi, *Storia dell' arte Italiana*; Nénot's *Monographie de la Nouvelle Sorbonne*; Tavenor-Perry's *Dinanderie*; Vitry's *Hôtels et Maisons de la Renaissance Française*; Du Gard's *L'Abbaye de Jumièges*; Gusman's *L'Art décoratif de Rome*; Beresford Pite, F. T. Baggallay, and others, *Building Construction* (The Architect's Library Series); Ferrari's *Il Ferro nell' arte Italiana*; *Il Legno nell' arte Italiana*; *Lo Stucco nell' arte Italiana*; and Gromort's *Grandes Compositions*.

REPORT OF THE PRACTICE STANDING COMMITTEE.

At the commencement of the Session the following officers were elected:—Chairman, W. Henry White; Vice-Chairman, George Hubbard; Hon. Secretaries, Herbert A. Satchell and H. John Pearson.

Ten meetings have been held since the date of the last Annual Report.

The Committee have received and carefully dealt with and advised upon a large number of references from the Council bearing upon professional and technical questions arising out of conditions of contract, professional charges, local by-laws, responsibilities of architects to clients, relationship of contractors and sub-contractors, and other matters as set forth in the minutes of the Committee, but which, being of a confidential character, cannot be detailed in this Report.

Various points in connection with the Institute Form of Contract have occupied the attention of the Committee at many meetings, and several important matters requiring serious consideration with a view to amending the Form in several particulars have now been referred to a Sub-Committee to report upon, and the Committee hope soon to be in a position to report to the Council thereon.

Last Session a Sub-Committee was appointed to consider the question of revising the Schedule of Professional Charges; their labours not being finished at the end of the Session they were re-appointed, and are still giving the subject their careful consideration, having sat on many occasions and considered a mass of correspondence—the result of the Circular sent out by the Council inviting suggestions from members—and the Committee is expecting their report at an early date.

Questions having been asked as to whether an architect should hold a valuer's licence when valuing for mortgages or issuing final certificates, and if the latter should be upon stamped paper, the Committee after consideration submitted a request to the Council that legal opinion should be obtained upon these points for the benefit of members of the Institute.

A suggestion from the London Master Builders' Association that representatives of Societies concerned should meet and discuss the regulations with regard to applications under Part III. of the London County Council General Powers Act, 1908, was referred to this Committee by the Council of the R.I.B.A., and the Committee recommended that a Conference be held, which was subsequently arranged by the Council. As a result of the Conference steps were taken to obtain from the London County Council an opportunity to consider any future regulations based on the above Act in draft before they are issued.

The Council having invited the Committee to make suggestions for Sessional Papers, the following was submitted for their consideration, viz.:—That a Paper or Papers be prepared "On the newer responsibilities of Architects, and the need of defining such responsibilities, with the view of publishing on behalf of members of the Institute a guide to practice." This suggestion was accepted, and the Committee hope an evening early in next Session will be set apart for these Papers.

Clause No. 21 of the Institute Form of Contract again produced questions as to the Em-

ployer's liability under the 1907 Amendment of the Workmen's Compensation Act of 1897, and the Committee has had to point out that in the opinion expressed by the Solicitor to the Institute in his communication of the 16th February 1910 the Employer's liability is not covered by the Clause.

At the request of the Council the Committee have considered the Conditions of Contract issued last year by the Royal Institute of Architects of Ireland, and after receiving a report from a Sub-Committee who were appointed to compare them with the R.I.B.A. Conditions of Contract, it was considered unnecessary to make any recommendations or criticisms thereon.

The Nottingham Society of Architects having introduced into the Form of Contract adopted by their Society a restricted arbitration clause, and the Council of the Institute having asked the Committee to consider this clause with a view to its adoption where required, the Committee suggested that an opinion from the Solicitor to the Institute should first be obtained. This was done, and his opinion was generally unfavourable to the changes made from the Institute Clause. The Committee, having further considered the matter, recommended the Council that no further action be taken therein.

A considerable portion of the Committee's time is wasted owing to applications for advice coming before them with insufficient or *ex parte* information, and other matters are submitted by employers or solicitors without the knowledge of the architect concerned, and the Committee regret that in such cases it is impossible to give advice. It is desirable that when the opinion of the Committee is required promptly, that full details of the case be laid before them.

It is to be noted with satisfaction that under the new By-law No. 51, one of the co-opted members of each of the Standing Committees must be a member of the Council. This removes the difficulty referred to in the last Annual Report *re* the effectual presentation of the views of the Standing Committees before the Council.

REPORT OF THE SCIENCE STANDING COMMITTEE.

Since the issue of the last Report nine meetings have been held by the Science Committee, at which the average attendance has been twelve. The following officers were elected at the beginning of the Session: Mr. H. D. Searles Wood (Chairman); Mr. Matt. Garbutt (Vice-Chairman), and Messrs. Alan E. Munby and W. Wonnacott (Hon. Secretaries).

Steel-Framed Buildings.—In reviewing the work of the Session two subjects seem to stand out as specially important to the profession generally. It will be remembered that in the case of steel-framed buildings under the L.C.C. General Powers Act of 1909, it becomes incumbent upon architects submitting drawings to the District Surveyor to show details of such steel-work, including calculations of loads and stresses. With a view to the formation of a uniform scheme for such presentation, the District Surveyors' Association has drawn up a form for nomenclature and a tabular statement for the submission of these details, which has been submitted to several bodies concerned, including the R.I.B.A., for criticism. The Science Committee, having regard to the importance of simplifying and reducing the labour involved in dealing with this additional burden upon architects, has devoted much time to the discussion of this draft, and made a number of recommendations, which have been accepted by the District Surveyors' Association as improvements. In connection with the above regulations, the Committee have submitted a table of suggested standard weights for various materials for calculation purposes. The advantage of a uniform and generally accepted basis for weights of brick walls, concrete floors and similar materials appearing in all load calculations, is obvious. It is hoped that these Regulations may appear *in extenso* in the JOURNAL at a later date.

Researches on Materials.—The other field of most general interest has perhaps not opened sufficiently to justify any report, but mention of it is made with a view to enlisting interest and support. The Committee have for some time felt that many questions of great importance to architects and the building trades, dealing with materials and their defects, ought to form the subject of researches which are beyond the scope of any single professional or trade organisation. To cite investigations which come to the mind, the forest infection of timber with dry rot, the efflorescence of brick and plaster, and the action upon iron of various patent flooring compositions may be mentioned. A letter has been written asking whether the Council will support an effort on the part of the Committee to obtain some representation of architects' special interests, with the object of initiating such researches in one or more existing technical institutions, and, if necessary, inviting joint action for an appeal to the Government for a grant in aid. It is a pleasure to be able to report that the Council have given approval to the scheme which will now be further proceeded with.

Mortar Tests.—Turning from work initiated to work concluded, it is now possible to present the results of the mortar tests which have been carried out by Mr. Dibdin, and which reached finality in January last, when the Committee paid a visit of inspection to the analyst's laboratory. The very large amount of data obtained has been digested and arranged, and will be presented later *in extenso*. It may be stated here, however, that the results have confirmed those given in the Paper read before the Institute by Mr. Dibdin on December 17, 1906, but the longer period over which the later tests have extended has enabled certain additional data to be obtained which conclusively show that whilst with mortars of good quality the results of the short-period tests are reliable, inferior qualities show a marked deterioration over the longer period. A valuable outcome is the indication of the best proportions to be used with a given matrix or aggregate to obtain the best results. Another valuable point is the comparison of ancient mortars of excellent quality with those made for these tests, with the result that certain preconceived ideas as to proportions and cause of strength must undergo considerable modification.

Building Stones.—Last year a small International Committee was formed as a branch of the International Society for the Testing of Materials, to inquire into the effects of mortar in producing decay in stone and brick, and one of the Hon. Secretaries of the Science Committee was invited to serve in his private capacity. The attention of the Museum of Practical Geology was drawn to the formation of the International Committee, which resulted in the election of the Curator of the Museum, Mr. J. Allen Howe, who attended a meeting held in Holland and Germany in October. Since then the Science Committee has become formally represented, and has been asked by the Council to act as representing the Royal Institute on this body, and a series of questions dealing with defective stone-work, from which it is hoped valuable information may result, are about to be issued to the professional Press. The Science Committee trust that in the interests of architects, members of the Institute will do what they can to further the investigation by sending replies to these questions. In last year's Report reference was made to the formation of a Collection of Micro-photographs of Building Stones as an assistance to architects in comparing the qualities of and in identifying stones. These photographs have now been obtained from the Geological Museum, and the Committee is indebted to the Curator of the Museum, Mr. Howe, for kindly adding a brief description of each. The photographs are being mounted in a book, for which the Committee has prepared a short introduction, and in this connection consider it a matter for regret that the Council should have parted with the Collection of Building Stones which, it is understood, were those formed by the Royal Commission on the Houses of Parliament, and presented by the Government, and which would have been of great value for joint study with the photographs in question.

Monograph on Paints.—The *Monograph on Paints* promised in the last Report has been issued and placed on sale as an Institute publication. Although it is too early to judge of its results, that it has aroused a certain amount of interest is evident from the fact that the Departmental Committee on Paints recently formed by the Home Office has requested two members of the Sub-Committee which drew up the brochure to attend to give evidence on the subject of the use of lead paints. The *Monograph* has also formed the subject for discussion at a recent meeting of a Trade Society, which was attended by representatives of the Science Committee.

Among minor matters dealt with may be mentioned the approval of the Registration of Plumbers' Work, by means of a dated stamp to be affixed thereto, enabling the workman responsible to be identified in case of defects or subsequent disputes. The Committee have also under investigation some interesting samples of defective old lead, which are in the hands of an expert, who is reporting upon their composition and micro-structure.

REPORT OF THE AUDITORS FOR 1910.

We have examined the books and checked the accounts for the year 1910 with the vouchers, also the securities in accordance with the certificates and scrip, and find that they agree with the Balance Sheet prepared by the Accountants.

With the exception of the shares held in the Architectural Union Company, the whole of the investments (Ordinary Funds) have been realised and the money expended in acquiring the lease of the premises in Conduit Street, also in making extensive alterations to suit the convenience of the Institute.

Unfortunately the sale of the stocks and shares resulted in a loss of about £2,300 (two thousand three hundred pounds). The lease of these premises will now be the only security held by the Institute and we consider it advisable to call attention to the fact that the lease is held under the Corporation of the City of London and notice of renewal must be given at Michaelmas 1921 and a fine of £98 (ninety-eight pounds) paid in the year 1922 and a like amount every succeeding fourteen years. We are of opinion that a Sinking Fund should be formed to produce the requisite payments at the proper times.

The capital of the Travelling and Charitable Funds has been disposed of, and we think these accounts should no longer be mentioned in the Balance Sheet.

The funds of the Ashpitel and of the Anderson and Webb Trusts are invested in the Architectural Union Company's shares, and, as the whole of the shares in this Company have been acquired by the Institute, when the Company is wound up a sum of money should be allocated and invested in a good security to produce an income similar to that at present derived.

We notice that the Honorary Associates pay annual subscriptions of two guineas; should not this paradox receive consideration?

The Staff of the Institute is to be congratulated on the very careful and efficient way in which the account books are kept, thereby greatly simplifying investigation.

JOHN HUDSON [*F.*] } *Hon.*
WILLIAM H. BURT [*A.*] } *Auditors.*

FINANCES.

The Accounts of Ordinary and Trust Funds for 1910 prepared by Messrs. Saffery, Sons & Skinner, Chartered Accountants, and audited by Messrs. John Hudson [*F.*] and William H. Burt [*A.*], *Hon. Auditors*, here follow:—

Income and Expenditure Account of Ordinary Funds for the Year ended 31st December 1910.

Dr. Exclusive of Entrance Fees, Final Examination Fees, and Subscriptions in advance. **Cr.**

EXPENDITURE.

	£	s.	d.	£	s.	d.
To Ordinary Expenditure—						
Rent	1337	10	0			
Gas and Electric Lighting	137	14	4			
Coals	30	17	0			
				1506	1	4
Salaries				2322	1	4
General Printing, Stationery, Stamps, and Petty Expenses				1308	7	8
General Meetings and Exhibitions				422	3	11
Housekeeping				342	0	5
Advertisements				86	5	10
Examination Expenses				404	14	0
General Repairs				86	12	11
Fire Insurance				41	19	9
Medals and other Prizes				183	12	0
Grant to Library	150	0	0			
Grant to Architectural Association	100	0	0			
Grant to Royal Architectural Museum	21	0	0			
Grant to Architectural Association Sketch Book	25	0	0			
Grant to Architects' Benevolent Society	100	0	0			
Grant to Artistic Copyright Society	26	5	0			
Grant to Sheffield Society	12	10	0			
Grant to Joint Committee Water Regulations	10	10	0			
Grant to Croydon Antiquities Preservation Society	5	5	0			
Grant to British School at Rome	21	0	0			
Grant to British School of Archæology, Egypt	10	0	0			
				481	10	0
The Journal—						
Reporting	68	9	4			
Printing and Binding	1077	5	11			
Illustrations	240	1	5			
Addressing, Postage, and Carriage	374	5	7			
				1760	2	3
The Kalendar—						
Printing	268	2	1			
Postage and Carriage	50	5	9			
				318	7	10
Contributions to Allied Societies				445	7	0
Miscellaneous Expenses—						
Legal and Accountants' Charges	326	10	4			
Presidents of Allied Societies	55	6	1			
Telephone	31	1	6			
Conversaziones	245	17	0			
Expenses *re* Licentiates' Class, Advertisements, &c.	196	4	5			
Portrait Fund	99	0	6			
Photographs (Burlington-Devonshire Collection)	72	14	5			
Address and Wreath (death of King Edward VII.)	19	3	6			
Subscription to Comité Permanent	8	0	0			
Sundries	63	13	0			
	1117	10	9			
Town Planning Conference (being the amount of special expenditure on account of the Conference to 31st December 1910)	560	3	6			
				1677	14	3
Interest on Loan				280	7	9
Dinner (deficit)				71	11	0
				£11739	19	3

Saffery, Sons & Skinner,
Chartered Accountants.

INCOME.

	£	s.	d.	£	s.	d.
By Ordinary Income—						
Subscriptions—						
833 Fellows at £4 4s.	3498	12	0			
Ditto Arrears	105	0	0			
1 Reinstated	8	8	0			
1341 Associates at £2 2s.	2816	2	0			
1 Associate at £1 1s.	1	1	0			
Ditto Arrears	136	18	0			
40 Hon. Associates at £2 2s.	84	0	0			
Ditto Arrears	7	7	0			
260 Licentiates at £1 1s.	273	0	0			
				6930	8	0
Dividends on Stocks and Shares—						
Architectural Union Co.	234	1	8			
Consols	52	3	3			
New South Wales Stock	16	10	0			
Tasmanian Government Stock	62	10	2			
Canada Stock	46	19	3			
London County Council Stock	32	8	4			
Queensland Government Stock	46	8	6			
Newfoundland Stock	32	19	2			
London and North Western Railway Stock	32	16	4			
Bank Stock	9	3	4			
Madras Railway Stock	36	19	9			
Great Northern Railway Stock	31	9	0			
Great Western Railway Stock	35	4	6			
Cape of Good Hope Stock	30	6	4			
West Australian Stock	67	16	0			
Interest on Deposit	12	4	11			
				800	0	6
Journal and Kalendar—						
Advertisements	1000	0	0			
Sales of Journal	88	8	0			
Other Publications	490	1	4			
				1578	9	4
Examination Fees—						
Statutory	36	15	0			
Preliminary	501	18	0			
Intermediate	522	18	0			
Special and Final (forfeited)	514	10	0			
				1576	1	0
Use of Rooms—						
District Surveyors' Association	25	0	0			
R.I.B.A. Tenants	121	5	0			
				146	5	0
Deficit for the year 1910 carried to Balance Sheet				707	15	5
				£11738	19	3

Examined with the vouchers and found to be correct. *3rd April* 1911. (Signed) { John Hudson [*F.*]. William H. Burt [*A.*].

Dr. *Balance Sheet of Ordinary Funds, 31st December* 1910. **Cr.**

LIABILITIES.

	£	s.	d.	£	s.	d.
To Sundry Creditors				1273	14	10
Bank Overdraft				6176	4	3
Loan from Bankers				2000	0	0
Examination Fees anticipatory of election				352	16	0
Subscriptions received in advance				237	6	0
Charitable Fund				969	14	7
Travelling Fund				1385	4	0
Accumulated Fund—						
Balance as per last Account	£24038	1	2			
Add Building Fund	1306	16	1			
Entrance Fees in 1910—						
Fellows £28 7 0						
Associates 330 15 0						
	359	2	0			
Arrears for 1910 (as per contra)	343	7	0			
	26047	6	3			
Less Net Losses on Realisation of Investments 2300 14 0						
Arrears for 1909, since received or cancelled 321 16 0						
Furniture and Fittings bought 69 18 0						
	2692	8	0			
	£23354	18	3			
Less Deficit of Income and Expenditure Account for 1910	707	15	5			
				22647	2	10
				£35042	2	6

Saffery, Sons & Skinner,
Chartered Accountants.

ASSETS.

	£	s.	d.	£	s.	d.
By *Investments at cost*—						
1037 Shares, Architectural Union Co.				15251	1	0
New Premises—						
Balance as per last Account	1178	15	0			
Add Further Expenditure in 1910—						
Acquisition of Lease	9100	0	0			
New Premises (Alterations, &c.)	7586	14	2			
Expenses *re* Purchase of A.U.C. Shares	1350	17	0			
				19216	6	2
Debtors, Rent, Advertisements, &c.				191	13	4
Subscriptions in Arrear for 1909	39	15	0			
Ditto 1910	343	7	0			
				383	2	0
				£35042	2	6

Examined with the vouchers and found to be correct. *3rd April* 1911. (Signed) { John Hudson [*F.*]. William H. Burt [*A.*].

Revenue Accounts of Trust Funds for the Year ended 31st December 1910.

Dr.

	£	s.	d.
Ashpitel Prize Fund:—			
To Cost of Ashpitel Prize [Mr. W. J. Roberts] [A.]	10	0	0
To Balance carried forward	55	15	10
	65	15	10
Anderson and Webb Fund:—			
To Amount Paid to Mr. Halsey Ricardo [F.]	5	1	1
To Balance carried forward	165	3	7
	170	4	8
Arthur Cates Legacy:—			
To Amount paid Prizeman [Mr. C. Carus-Wilson]	42	0	0
To Balance carried forward	68	4	0
	110	4	0
Donaldson Testimonial Fund:—			
To Balance carried forward	13	0	9
	13	0	9
Godwin Bursary:—			
To Cost of Medal	1	11	6
To Balance carried forward	58	14	8
	60	6	2
Grissell Legacy:—			
To Cost of Medal	9	18	0
To Grant to Mr. C. P. Walgate	10	10	0
	20	8	0
Library Fund:—			
To Purchase of Books, Binding, &c.	162	19	7
To Petty Expenses	9	18	6
To Balance carried forward	23	5	6
	196	3	7
Owen Jones Studentship:—	£	s.	d.
To Amounts paid, viz.:—			
Mr. A. E. Martin (Student)	50	0	0
Mr. H. R. Wilkinson	10	10	0
To Balance carried forward	147	12	2
	208	2	2
Pugin Memorial Fund:—			
To Amount paid to Students, viz.:—			
Mr. S. Miller	40	0	0
Mr. H. H. Fraser	20	0	0
To Cost of Medal	1	9	6
	61	9	6
Saxon Snell Bequest:—			
To Balance carried forward	117	7	7
	117	7	7
Tite Legacy Fund:—			
To Cash paid Mr. W. A. Robb	10	10	0
To Cash paid Mr. R. M. Gunn	20	0	0
To Balance carried forward	3	9	2
	33	19	2
Wimperis Bequest:—			
To Balance carried forward	129	15	7
	129	15	7

Cr.

	£	s.	d.
By Balance from last Account	48	2	6
By Dividends on 20 Shares, Architectural Union Co., at 17*s.* 8*d.* per Share	17	13	4
	65	15	10
By Balance from last Account	132	5	0
By Dividends on 43 Shares, Architectural Union Co., at 17*s.* 8*d.* per Share	37	19	8
	170	4	8
By Balance from last Account	66	10	2
By Dividends on £1160 4 per Cent. N.-E. Railway Preference Stock	43	13	10
	110	4	0
By Balance from last Account	10	8	9
By Dividends on £72 L. & N.-W. Railway 4 per Cent. Consolidated Preference Stock	2	12	0
	13	0	9
By Balance from last Account	21	10	2
By Dividends on £1030 Caledonian Railway 4 per Cent. Stock	38	16	0
	60	6	2
By Balance from last Account	3	13	9
By Dividends on £20 0*s.* 8*d.* "B" Annuity Great Indian Peninsula Railway	13	10	0
By Balance carried forward	3	4	3
	20	8	0
By Balance from last Account	23	1	7
By Annual Donation from Mr. Sydney Smirke	5	0	0
By Annual Grant from Ordinary Funds	150	0	0
By Entrance Fees of Hon. Associates	16	16	0
By Fines, &c. (Loan Library)	1	6	0
	196	3	7
By Balance from last Account	99	7	0
By Dividends on £2128 Midland Railway 2½ per Cent. Stock	50	2	0
By Dividends on £1247 Great Western Railway 5 per Cent. Consolidated Stock	58	13	2
	208	2	2
By Balance from last Account	7	19	10
By Dividends on £1070 L. & N.-W. Railway 4 per Cent. Consolidated Preference Stock	40	8	0
By Balance carried forward	13	1	8
	61	9	6
By Balance from last Account	94	7	5
By Dividends on £698 4*s.* New Zealand 3½ per Cent. Stock	23	0	2
	117	7	7
By Balance from last Account	7	1	10
By Dividends on £1150 2½ per Cent. Consols	26	17	4
	33	19	2
By Balance from last Account	100	16	7
By Dividends on £1024 18*s.* 8*d.* Metropolitan Water Board Stock	28	19	0
	129	15	7

Saffery, Sons & Skinner,
Chartered Accountants.

Examined with the vouchers and found to be correct. *3rd April* 1911 (Signed) { John Hudson [*F.*]. William H. Burt [*A.*].

Dr. *Balance Sheet of Trust Funds, 31st December* 1910. **Cr.**

	£	s.	d.
To ASHPITEL PRIZE FUND:—			
Capital—20 Shares in the Architectural Union Company, Limited, at £14 per Share	280	0	0
Balance at credit of Revenue Account	55	15	10
To ANDERSON AND WEBB FUND (Board of Architectural Education):—			
Capital—43 Shares in the Architectural Union Company, Limited, at £14 per Share	602	0	0
Balance at credit of Revenue Account	165	3	7
To ARTHUR OATES LEGACY FUND:—			
Capital—£1160 N.-E. Ry. 4 per Cent. Preference Stock	1504	5	6
Balance at credit of Revenue Account	68	4	0
To DONALDSON TESTIMONIAL FUND:—			
Capital—£72 L. & N.-W. Railway 4 per Cent. Consolidated Preference Stock	89	0	0
Balance at credit of Revenue Account	13	0	9
To GODWIN BURSARY FUND:—			
Capital—£1030 Caledonian Railway 4 per Cent. Debenture Stock	1344	13	6
Balance at credit of Revenue Account	58	14	8
To GRISSELL LEGACY FUND:—			
Capital—£20 0*s.* 8*d.* "B" Annuity Great Indian Peninsula Railway	513	14	10
To LIBRARY FUND:—			
Balance at credit of Revenue Account	23	5	6
To OWEN JONES STUDENTSHIP FUND:—			
Capital—£2128 Midland Railway 2½ per Cent. Debenture Stock (£ 1773 0 0)			
£1247 Great Western Railway 5 per Cent. Consolidated Guaranteed Stock (2114 12 9)			
	3887	12	9
Balance at credit of Revenue Account	147	12	2
To PUGIN MEMORIAL FUND:—			
Capital—£1070 L. & N.-W. Railway 4 per Cent. Consolidated Preference Stock	1342	12	6
To SAXON SNELL BEQUEST:—			
Capital—£698 4*s.* New Zealand 3½ per Cent. Stock	700	0	0
Balance at credit of Revenue Account	117	7	7
To TITE LEGACY FUND:—			
Capital—£1150 2½ per Cent. Consols	1109	1	6
Balance at credit of Revenue Account	3	9	2
To WIMPERIS BEQUEST:—			
Capital—£1024 18*s.* 8*d.* Metropolitan Water Board 3 per Cent. "B" Stock	1000	0	0
Balance at credit of Revenue Account	129	15	7
SAFFERY, SONS & SKINNER, Chartered Accountants.	£13155	9	5

	£	s.	d.
By Government and other Securities for total book value of Trust Funds invested	12373	0	7
By GRISSELL LEGACY FUND:—			
Balance at debit of Revenue Account	3	4	3
By PUGIN MEMORIAL FUND:—			
Balance at debit of Revenue Account	13	1	8
By Cash, Ordinary Funds Bank Account	766	2	11
	£13155	9	5

Examined with the vouchers and found to be correct. *3rd April* 1911. (Signed) { JOHN HUDSON [*F.*], WILLIAM H. BURT [*A.*].

The Council submit an Estimate of Income and Expenditure of Ordinary Funds for the year ending 31st December 1911, exclusive of Entrance and Final Examination Fees:—

Rough Estimate of Income and Expenditure for Year ending 31st December 1911.

ORDINARY EXPENDITURE.	£	s.	d.
Rent	1740	0	0
Rates	60	0	0
Lighting and Warming	10	0	0
Salaries	2322	0	0
General Printing and Stationery, &c.	1200	0	0
General Meetings, &c.	350	0	0
Housekeeping	350	0	0
Advertisements	85	0	0
Examination Expenses	350	0	0
General Repairs	100	0	0
Fire Insurance	50	0	0
Medals and Prizes	200	0	0
Grant to Library	150	0	0
Other Grants	350	0	0
JOURNAL	1900	0	0
KALENDAR	350	0	0
Contributions	500	0	0
Legal and Accountants' Charges	250	0	0
Contingencies	500	0	0
Interest on Loan and Overdraft	280	0	0
	11297	0	0
Estimated Balance	403	0	0
	£11700	0	0

ORDINARY INCOME.	£	s.	d.
Subscriptions and Arrears	7500	0	0
A. U. C. Dividend	930	0	0
Sale of Publications	600	0	0
Advertisements	1000	0	0
Use of Rooms	95	0	0
Examination Fees	1475	0	0
Galleries	100	0	0
	£11700	0	0

EXTRAORDINARY EXPENDITURE.	£	s.	d.
Town Planning Conference	1500	0	0
	£1500	0	0

EXTRAORDINARY INCOME.	£	s.	d.
Sale of Town Planning Conference Publications	105	0	0
Estimated Deficit	1395	0	0
	£1500	0	0

REPORT OF THE ROYAL INSTITUTE COMMITTEE ON COPYRIGHT.

MEMBERS OF THE COMMITTEE:

JOHN W. SIMPSON [*F.*], *Chairman.*

JOHN BELCHER, R.A. [*F.*].
E. GUY DAWBER, *Vice-President R.I.B.A.*
EDWIN T. HALL [*F.*].
HENRY T. HARE, *Hon. Sec. R.I.B.A.*
EDWIN L. LUTYENS [*F.*].
C. H. B. QUENNELL [*F.*].
JOHN SLATER [*F.*].
H. H. STATHAM [*F.*].
LEONARD STOKES, *President R.I.B.A.*
PERCY B. TUBBS [*F.*].
WM. WOODWARD [*F.*].
IAN. MACALISTER, *Sec. R.I.B.A.*

February 1911.

TO THE PRESIDENT AND COUNCIL, ROYAL INSTITUTE OF BRITISH ARCHITECTS—

GENTLEMEN,—In accordance with the reference to us under your minute of 19th September 1910 we have had under consideration the "Bill to amend and consolidate the Law relating to Copyright," introduced last Session by the President of the Board of Trade, with reference to its bearing on the profession of Architecture. We now have the honour to report thereon as follows:—

1. Under the existing law, although the copyright of any particular drawing may be reserved by its Author, no property exists in the design of a building whether executed or not, and neither the Architect nor his client can prevent unauthorised reproductions thereof. For the first time in British legislation the new Bill admits a work of architecture to be entitled to protection from piratical copying; and gives to it the same legal recognition as to works of painting and sculpture, with which it is classed under the definition of "Artistic work."

2. It was obvious that the Bill as drawn required certain modifications before it could be accepted as satisfactory from our point of view, and your Committee desire to acknowledge the valuable assistance of Mr. Macgillivray and of Messrs. Markby, Stewart & Co., in drafting the amendments required. In drawing up these amendments, which will be found set out in full in the copy of the Bill attached to this Report,* your Committee have been guided by a desire to obtain a solid basis for further advantages which may fall within the range of practical politics later on, while not putting forward claims which would certainly be refused in the present state of public opinion in this country. It must be borne in mind that the protection of design in architectural work is as yet an entire novelty in this country, and a moderate attitude is advisable for the present.

In an interview between a deputation of your Committee and Sir Llewellyn Smith and other responsible officials representing the President of the Board of Trade, we were given to understand that the Government would be willing to accept the amendments referred to and to incorporate them in the Bill.

3. Assuming this to be the case, we shall have succeeded in establishing for the profession the following position:—

a. All rights to repeat or reproduce his work will be vested in an Architect as from the moment of its first production whether in its form of a drawing or a building.

b. In cases where work is done by direct commission from the Employer it will be necessary for the Architect to mention, when arranging the terms of his remuneration,

* The various amendments are set out in the Letter to the President of the Board of Trade appended to this Report [pp. 460-62].

that "*all copyright is reserved,*" if he wishes to retain it; and this, your Committee suggest, will be the ordinary procedure in respect of the usual five per cent. remuneration.

Should the Employer desire to purchase the copyright as well as the work, your Committee suggest that it could be a matter for special terms to be arranged between the parties. Alternatively, the R.I.B.A. Schedule of Charges might indicate the approximate additional fee payable. A new form of property will have been created, and it will no doubt be useful to fix a general value for it, if practicable.

c. Even in cases where the copyright of a work has been sold to the Employer, the Architect will still be at liberty to use any sketch, drawing, or study made by him for the purpose of the work so long as he does not repeat the main design.

Mr. Macgillivray says: "I think it is clear that if the work was a complete building he could use the designs for mantelpieces, cornices, &c., in the construction of another building."

d. With regard to the ownership of working drawings, and the startling decision in the case of "Gibbon *v*. Pease," it is of course not possible to speak definitely until a case has come before the Courts after the passing of the new Bill, but your Committee is advised that the strong probability is that the ownership of drawings would be held to follow the ownership of the copyright.

e. The duration of the copyright will be for the Author's life and 50 years after; this being the term settled by the Berne Convention for all countries.

4. The R.I.B.A. Schedule of Charges would require some amendment in order to bring it into accord with the new condition of affairs. A general heading to the following effect might meet the case:—

Copyright in works of architecture being now recognised under the Copyright Act of 1911, it should be noted that under the charges set out in this Schedule *all copyright is reserved by the Architect*. Should the Employer desire to acquire the right of reproducing or permitting the reproduction of the work commissioned by him, special terms will require to be arranged between the Architect and himself (which may vary according to the considerations of the particular case); the sum to be paid for the copyright being stated *separately, and in addition* to the charges set out in this Schedule.

The wording of some of the clauses of the Schedule will require alteration to correspond.

5. The matter has now been successfully carried by your Committee as far as is at present practicable, and it remains for the Council to endorse their action, or reject it, as a matter of general policy. Although in view of the (at this time) imminent probability of the Bill being immediately brought forward by the Government the Committee felt it to be their duty to secure the position of the R.I.B.A. with regard thereto as far as possible, it is quite within the power of the Council to object to the inclusion of architectural works in the Bill, and such an objection would almost certainly result in their being so omitted and in the architectural clauses being withdrawn entirely.

Should the Council decide to take such a step and refuse the opportunity now offered, it would probably mean the exclusion of architectural works from all future protective legislation in this country.

6. Your Committee therefore respectfully recommend that the Bill as amended be approved by the Council, and that the Committee, having now discharged the terms of their reference, be reappointed by the Council to act as may be required in the interests of the Royal Institute and to report thereon to the Council from time to time.

7. For the convenience of members of Council we annex hereto :—

a. Copy of Bill with amendments marked in *red*.

b. Copies of two letters dated 16th November 1910 and 8th February 1911, addressed to the President of the Board of Trade.

On behalf of the Committee on Copyright,
JOHN W. SIMPSON, *Chairman*.

Letters referred to in Clause 7 (*b*) of the foregoing Report.

9 *Conduit Street, W.* : 16*th November* 1910.

To the Right Hon. Sydney Buxton, M.P., President of the Board of Trade.

Sir,—The Royal Institute of British Architects desire to assure you of their support in the great and beneficial work you have undertaken in amending and consolidating the law of Copyright by a Bill which now for the first time recognises Architecture as equally worthy of protection with the sister arts of Painting and Sculpture.

After careful consideration, with a view to disturbing the draft of the Bill as little as possible, and aided by the advice and assistance of their learned adviser, Mr. E. J. Macgillivray, they have decided to request, with great respect, your consent to the following modifications.

1. It is of great importance that the definition of "Architectural work of art" in Section 36 * should include the drawings and models, which embody the intellectual property, of which the building or structure erected therefrom is a reproduction. To this end the following amended wording is suggested :—

Page 20, lines 2-4—*delete* from "in" to "construction" and *substitute* "or any drawing plan or model for such building or structure provided that the protection afforded by this Act shall be confined to the artistic character and design and shall not extend to processes or methods of construction."

2. The Royal Institute also feel that the right of the architect who has parted with his Copyright to use his preliminary studies should be expressed in Section 1 (2) (ii.)† in the same way as that of other artists to use their "moulds, casts, sketches, or studies." They beg therefore that this should be made clear by the insertion of the words "drawing plan model" after the word "sketches."

Mr. Macgillivray further points out that the artist may have parted with his Copyright in the preliminary work, in which case the Act ought to prevent him from making complete copies thereof. He suggests the following revision of the subsection† :—

Page 2, lines 23-28—*substitute for this subsection* the following :—"(ii.) When the author is not the owner of the Copyright in an artistic work Copyright therein shall not be infringed by the author using any mould cast sketch drawing plan model or study made by him for the purpose of the artistic work provided that he does not thereby repeat or imitate the main design thereof."

3. The licence to the public to make paintings, engravings, or photographs of any architectural work in the Draft Bill, Section 1 (2) (iii.),‡ would appear to be dangerously wide. It

* Definition in Section 36 of the Draft Bill : "'Architectural work of art' means any building or structure having an artistic character or design, in respect of such character or design, but not in respect of the processes or methods of its construction."

† Section 1 (2) (ii.) of the Draft Bill : "Nothing in this Act shall prevent the author of an artistic work who is not the owner of the Copyright therein from using any mould, cast, sketches, or studies made by him for the purpose of the work, provided that he does not thereby repeat or imitate the main design of the work."

‡ Section 1 (2) (iii.) of the Draft Bill : "Copyright in a work of sculpture or artistic craftsmanship, if situate in a public place or building, and Copyright in an architectural work of art, shall not be infringed by making paintings, drawings, engravings, or photographs thereof."

would include a right to make a complete set of architects' plans by examination and measurement of the executed building. It should be made clear that nothing in the nature of architects' drawings may be made from a Copyright building without the consent of the owner of the Copyright. The Royal Institute therefore suggest the following amendment :—

Page 2, line 31—*delete* the words "and Copyright in an architectural work of art," and *add* after "thereof" in line 33, "and Copyright in an architectural work of art shall not be infringed by making paintings drawings engravings or photographs thereof which are not in the nature of architectural drawings or plans."

4. By Section 3 (1) (*a*) of the Government Bill the general rule is that Copyright passes to the employer when a work is executed on commission, but an exception is made in the case of architecture whereby it is provided that the Copyright shall remain with the architect, but that he shall not be able to reproduce without the employer's consent and that the employer may take proceedings for infringement as if he were the proprietor of the Copyright. The Section is, we apprehend, intended to meet the distinction between architectural works of art and most other works of art, that whereas the main object of most artists is to have their work multiplied, the main object of the architect is to prevent the multiplication of any particular design. The Section, however, is one which may lead to many difficulties and misunderstandings. Firstly, it is not clear to us whether the right of the employer to veto reproduction is a right of property which he may assign or whether it is merely a personal right. Then an architect might expressly reserve his Copyright thinking he would have the right of reproduction, and the Court might hold that the employer's right of veto was operative notwithstanding the express reservation. It would undoubtedly make things very much more simple if architects were placed on the same basis as other artists, and they would soon get to know that if they desired to retain Copyright they must expressly reserve it.

There is a strong feeling that the dual ownership of Copyright in a work of architecture would lead to most disastrous complications between the artist and his employer, and that unless the Copyright is vested in the author (as the Royal Institute consider it should properly be, unless otherwise agreed with the employer), it would be more satisfactory that architects should be in the same position as the painters and sculptors.

The following amendment is therefore strongly urged to Section 3 * :—

Page 4, lines 4-14—*delete* from "unless" to end of Subsection (1) (*a*).

5. On the subject of remedies in Section 7, Mr. Macgillivray advises as follows, and the Royal Institute endorse his view :—

> "By Section 7 of the Government Bill the architect is denied any right to an injunction in respect of a building which infringes his Copyright, and he is also denied any summary remedies in respect of such infringement. The architect's sole remedy is therefore an action for damages. Apart from the difficulty of proving actual damage I think an action for damages is not a sufficient remedy. On the other hand, I think it is clear that the architect cannot reasonably claim forfeiture nor I think destruction of a building already completed or in course of construction. The Copyright Committee made the following report on this point :—'There may be difficulties as to remedies. Damages might not be technically provable and destruction not permissible as buildings are usually not the property of the infringer, but penalties might be awarded

* Section 3 (1) of the Draft Bill: "Provided that—

"(*a*) Where the work was ordered by some other person and was made for valuable consideration in pursuance of that order, then, in the absence of any agreement in writing to the contrary, the person by whom the work was ordered shall be the first owner of the Copyright, unless the work is an architectural work of art, or is an artistic work intended for a public place or building, in which case the author shall be the first owner of the Copyright, but shall not be entitled to make, or authorise the making of, reproductions of the work except with the consent of that other person, and that other person shall be entitled to the same remedies in respect of the infringement of the Copyright in the work as if he were the owner of the Copyright."

against anyone who copies or is a party to copying.' The Government Bill expressly deprives the architect of any right to penalties. There is no record of any resolution of the Imperial Copyright Conference on this point, and the unfortunate position of the architect deprived of all remedy except an action for damages has probably been overlooked. There seems to be no reason for not giving the architect a right to an injunction, nor does there seem to be any good reason why the Court should not have some discretion to impose a penalty where damages cannot be readily proved. I suggest the following amendment of the Government Bill * :—

"Page 5, lines 29-39—Section 7 to read as follows:—

"7. Where the Copyright in any work is infringed by the construction of a building or other structure—(1) The Court shall not in any case grant an injunction or interdict to order the demolition of any building or structure or any part thereof nor shall the Court grant an injunction or interdict to restrain the further construction of any building or structure then in course of construction unless in the opinion of the Court it would be just and equitable to all parties interested to restrain any further construction otherwise than in accordance with drawings or plans submitted to and approved by the Court.

"(2) The Court may in lieu of damages award a penalty not exceeding ten per centum of the value of the building or structure complained of.

"(3) (Insert Subsection (2) as it now stands in the Bill down to the words 'not apply')."

6. With reference to Registration, which is understood to be optional, and to operate (*a*) as *prima facie* proof of Copyright (Section 17 (5)), and (*b*) as notice to all persons that there is Copyright in the work thus preventing an infringer from setting up the defence that he acted innocently (Section 17 (6)), the Royal Institute desire to join in the request of other representative bodies for the following amendment of the Section † :—

Page 11, lines 7-8—for "evidence" *substitute* "proof" and for "matters thereby certified" *substitute* "entry and of the facts specified therein."

A copy of the Bill, with the amendments above suggested marked in *red*, is annexed hereto for convenience of reference.

We have the honour to be, Sir, your obedient servants,

(Signed) LEONARD STOKES,
President R.I.B.A.

JOHN W. SIMPSON,
Chairman R.I.B.A. Committee on Copyright.

HENRY T. HARE,
Hon. Secretary R.I.B.A.

IAN MACALISTER,
Secretary R.I.B.A.

* Section 7 of the Draft Bill: "(1) Where the Copyright in any work is infringed by the construction of a building or other structure, the owner of the Copyright shall not be entitled to obtain an injunction or interdict to restrain the construction of such other building or structure or to order its demolition when constructed."

"(2) Such of the other provisions of this Act as confer on the owner of the Copyright in any work the same remedies against a person having in his possession for sale or dealing with a pirated copy of the work as if it were his property, or as impose summary penalties, shall not apply in any case to which this section applies."

† Section 17 of the Draft Bill: "(5) The registers and indexes established under this section shall be in the prescribed form, and shall at all reasonable times be open to inspection, and any person shall be entitled to take copies of or make extracts from any such register, and the registrar shall, if so required, give a copy of any entry in any such register certified by him to be a true copy, and any such certificate shall be *prima facie* evidence of the matters thereby certified."

8th February 1911.

To the Right Hon. Sydney Buxton, M.P., President of the Board of Trade.

Sir,—With further reference to the letter of the Royal Institute of British Architects dated 16th November 1910, and to the interview on the subject thereof, which you were good enough to arrange for me on 17th November with Sir Llewellyn Smith, Mr. Temple Franks, and others:

We understood at that interview that the Board of Trade while not objecting to the amendments proposed by the Royal Institute in Section 3 (1) (*a*) wished that the matter might be reconsidered from the point of view of the interest of the architectural profession before it was decided to abandon the privilege the Section as drafted is intended to confer.

This matter has been the subject of the most anxious and careful consideration by the Committee of the Royal Institute and their adviser, Mr. Macgillivray; but, in view of the complications and difficulties which the proposal would involve in actual working, my Committee is unanimous in respectfully requesting you to sanction the deletion in Section 3 (1) (*a*) set out in our letter of 16th November above referred to.

We understand, however, that the Authors' Society have suggested a solution of the difficulty with regard to the ownership of Copyright before payment by deleting the words "for valuable consideration" in line 41, page 3, and adding after the word "order" in line 1, page 4, the words "and paid for." This we entirely approve and beg to support.

It will, I think, follow logically that the word "first" in line 3, page 4, will also stand to be deleted. As the property will not pass until payment the Architect will retain the Copyright until that time.

Mr. Macgillivray writes as follows on this point:—

> "I think the word 'first' in page 4, line 3, ought to be deleted. This appears to follow from the fact that the employer is not to be proprietor until payment. Until payment the Architect would retain the Copyright. It would vest in him under the first part of the Section. If the employer ultimately paid within a reasonable time the Architect could not in the meantime make reproduction. To do so would be a breach of his contract with the employer. If the employer deferred payment until after the lapse of a reasonable time the Architect could reproduce the work without the consent of the employer. It would be a question for the Court to decide whether payment had or had not been unreasonably delayed."

I venture to thank you on behalf of my profession for the courteous and sympathetic manner in which you have received the suggestions we have made with a view to the greater completeness and perfecting of the Copyright Bill. Should you desire to see me on any of the points we have raised I shall consider it a pleasure to place myself at your disposition on hearing from you.

I have the honour to append hereto a copy of the Bill showing in red the alterations which have been suggested by the Royal Institute, and beg to remain, Sir, your obedient servant,

JOHN W. SIMPSON,
Chairman R.I.B.A. Committee on Copyright.

LINCOLN CATHEDRAL: THE NEW READING.

By JOHN BILSON [*F.*], F.S.A.

The *Notes on the Architectural History of Lincoln Minster from* 1192 *to* 1255, by Mr. Francis Bond and Mr. William Watkins,* which have been recently published in the JOURNAL,† have created a revival of interest in some difficult problems which were keenly discussed some forty years ago. No one can doubt that these questions require further investigation, and no one can fail to appreciate the energy and industry which characterise the authors' plea for their reconsideration. In venturing some remarks on their *Notes*, I desire at the outset to associate myself with this appreciation, all the more because I am compelled to differ from their more important conclusions.

I have spent some time in the cathedral recently in the study of an earlier chapter of its history, the results of which will shortly be published; but these have little bearing on the questions discussed by the authors, except in one rather important particular to be noticed presently. I have consequently been able to spare but little time for the investigation of the questions now under discussion, though I have skimmed the surface of them many times at intervals for several years past. I do not pretend to explain the many puzzling problems which abound in this cathedral, and indeed, so far as they are capable of solution, I think that they will only be solved by that patient questioning of the stones of the structure itself by followers of the method of Professor Willis who can afford sufficient time for this most difficult study. I am inclined to think that the results of such a complete investigation would disprove most of the authors' conclusions which are new, but for myself I cannot pretend to attempt here more than a scrutiny of the evidence upon which their tentative hypothesis is based.

The most important part of the authors' *Notes* is the argument by which they arrive at the conclusions that the original project of St. Hugh's master-of-the-works contemplated no vaults whatever over the eastern transepts, choir, or great transepts, and their aisles, but only wooden ceilings; that no provision was made for vaulting the choir aisles until the building, not only of the aisle walls, but also of the piers, had proceeded for some distance;‡ that no provision was made for vaulting the main spans of the eastern transepts, choir, and great transepts (if I understand them rightly) until after the fall of the central tower in 1237 (or 1239);§ and that all the high vaults over these parts of the church were actually built after this disaster.*

These conclusions are in the main, with minor differences, those which were set forth by Mr. John Henry Parker as the results of observations made in 1872,† which led him to believe that the "choir and the aisles had originally wooden roofs and flat ceilings, like Peterborough"—a conjecture which, as Professor C. H. Moore has said, is "unsupported by evidence, and is contradicted by the character of the entire system."‡ Mr. Parker, like our authors, believed that the lancet-panels above the vaults were blocked clearstory windows. The authors' hypothesis as to the reconstruction which the structure (especially the choir triforium) underwent to prepare it for the high vaults is their own, and goes much beyond Mr. Parker, but, as we shall see presently, the evidence which they advance in support of it vanishes when examined.

The idea that vaulting had no place in the original scheme of St. Hugh's master-of-the-works is, prima facie, extremely improbable, as indeed was pointed out many years ago.§ So far as the vaulting of aisles is concerned, it is found already as part of the Norman system in the choir aisles of Bernay in the second quarter of the eleventh century; it passes, by Jumièges and Saint-Etienne, Caen, to the great Norman churches of England, to the Lincoln of Bishop Remi; in the form of the unribbed groined vault to the late date of St. Bartholomew's, Smithfield, overlapping the ribbed groined vaults of Durham and of the reconstructed bays of the transept of Winchester. It was so deeply rooted as part of the system of the greater churches built in England under Norman influence that not even the English preference for decorative expedients to constructive logic could afford to dispense with it, and I doubt whether any example of any great church in England before St. Hugh's time can be quoted which did dispense with it. So also, with regard to high vaults, it is true that the Norman and Anglo-Norman school frequently adopted a compromise in which the internal elevation had a schematic bay-division by shafts which (as I believe) derived from vaulted construction; but it is also true that, even in England in the second half of the twelfth century, to say nothing of earlier times, high vaults were common enough. The nave of Lincoln itself had been covered with stone vaults after the fire of 1141.‖

* Referred to below as "the authors."

† Pp. 33–50 and 84–97 *ante*.

‡ Pp. 38, 39 *ante*.

§ Both dates are given by different chroniclers. See the authorities cited by Precentor Venables in the *Archæological Journal*, xl. 383, *n.* 2.

* P. 97 *ante*.

† *An Introduction to the Study of Gothic Architecture*, 5th ed. (1877), pp. 102 *ff*.

‡ *Development and Character of Gothic Architecture*, 2nd ed. (New York, 1899), p. 204, *n.* 1.

§ By the late Precentor Venables in the *Archæological Journal*, xxxii. 237, and in the *Associated Architectural Societies' Reports*, xii. 192.

‖ "Ecclesiam tamen Lincolniensem casuali igne consumptam egregie reparando lapideis fideliter voltis primus involvit." *Giraldi Cambrensis Vita S. Remigii*, Rolls Series, ed. J. F. Dimock, cap. xxii (vii. 33).

The influence of Canterbury on the new Lincoln begun by St. Hugh in 1192, which has been emphasised by Professor Lethaby *, is generally admitted, and it extends to many things which have not yet been noticed in print.† Owing so much, as it does, of its structural system to Canterbury, it is in the highest degree improbable that the church of St. Hugh so widely differed from Canterbury as it must have done if the suggested rejection of high vaults were true.

So much for probabilities. What is the actual evidence for this supposed rejection of vaults at Lincoln? Let us take first the question of the low vaults.

Irregularities of plan are adduced by the authors as an argument against vaults, not only in the choir aisles (p. 38), but also in the transepts (p. 39). The irregularities certainly exist, but they no more point to wooden ceilings than they do to stone vaults. Some of them are merely questions of setting-out, due to such difficulties as harmonising the external and internal bay spacings. Other irregularities are due to a cause which does not seem to have been pointed out as applicable to Lincoln. It is here that the recently acquired knowledge of the plan of the eleventh-century cathedral, which I hope to publish shortly, has an important bearing on the problems of the later church, for these irregularities are clearly due simply to the conditions under which the work was carried out. St. Hugh's apse and eastern transepts were entirely to the east of, and clear of, the eleventh-century choir, and, when the aisles of this earlier choir had been taken down, the walls of the new choir aisles could have been built (and doubtless were) before the choir itself was demolished,‡ for the choir would certainly be retained for use as long as practicable. So again much of the great transept arms could well have been built before the earlier transepts were taken down. Such conditions of building would naturally result in discrepancies of setting-out which would have to be adjusted in fixing the position of piers when the intervening building had been removed. It is, I believe, to this cause that some of the irregularities of the Lincoln plan must be attributed, but in any case they have nothing to do with the question of wood ceiling or stone vault. And any attempt to fix the precise order of the work begun by St. Hugh must take into account the existence of the eleventh-century church on the site.

The principal argument in favour of the theory that the aisles and chapels of the eastern transepts and choir were originally intended to have wooden ceilings, and not stone vaults, is found by the authors, as it was by Mr. Parker, in the double wall-arcade on the inside of the outer walls. They refer * to the special investigation of this and other questions made by Sir G. Gilbert Scott and Mr. J. L. Pearson in 1874. The conclusion of these two architects on this point was that "the two systems of wall-arcades, although distinct, and although their arrangement is so irregular that they present quite a medley of perplexities, still form part of one and the same original design."† After stating that "the separation between the two planes of decoration does not rise higher than, or even quite reach to, the string-course beneath the window-sills," they go on to say that "if the outer arcade were a subsequent addition it would disarrange the setting-out of the responds and piers, which is not the case." Unless this last argument be disposed of, their conclusion must, I think, stand, and I venture to suggest that it can only be disposed of by an analysis of the setting-out on a plan to a sufficiently large scale, and by showing on such a plan that, if the outer arcade be everywhere eliminated, the setting-out is consistent without it. A study of the best plan available‡ leads me to believe that it will be impossible to show a coherent setting-out without the outer arcade.§ However this may be, the reasons given by the authors are not sufficient to establish their conclusion. Surely it is scarcely accurate to say that the outer arcade "was only added where the walls were thin; where the walls were thick, it was not added—*e.g.* on the west side of the end bay of the north choir transept;"‖ for in the western chapels of the eastern transept, the north wall of the northern and the south wall of the southern, which have the double arcade, are thicker than the wall instanced, except where the circular staircases occur; and the north wall of the north-east transept itself, and the south wall of the south-east transept, both of which have the double arcade, have a thickness of some 4 feet exclusive of the outer arcade. Again, the authors, assuming 21 feet 6 inches as the square on which the setting-out of the choir is based, say that if a "square of 21 feet 6 inches be set out on either side" (of the centres of the choir piers), "it will be found not to end in the centre of the present aisle walls, but in the centre of the aisle walls as they would be were the present trefoiled arcading removed."¶ Now as the thickness of this latter is only about

* P. 238 *ante*.

† I do not share Mr. Bond's opinion that the choir of Lincoln "is to be classed with the Gothic of the North of England school" (p. 303 *ante*), but this is a question of general architectural history which I need not discuss here.

‡ It is even possible that something of the lower part of the new choir aisle walls might have been built before the earlier choir aisle walls were taken down.

* P. 34 *ante*.

† *Archæological Journal*, xxxii. 233. *Associated Architectural Societies' Reports*, xii. 189. *Archæologia*, xlvii. 46.

‡ The plan, now in the possession of the Society of Antiquaries, made by Mr. E. J. Willson, F.S.A., in the 'thirties of the last century. It is drawn to a scale of 16 feet to one inch, very finely executed, and, so far as I have been able to test it, remarkably accurate.

§ See, for example, the east end of the arcade on the south wall of the south-east transept.

‖ P. 38 *ante*.

¶ *Ibid*.

9 inches, there is a difference of only some 4½ inches between the centre of the wall with and without this outer arcade. Their inference therefore will only be justified if the premisses are accurate within very narrow limits. But they are not accurate. The width of the choir, from centre to centre of the first pair of piers west of the eastern crossing, which have been less altered than the other piers, is 43 feet 10 inches. The width of the north aisle, from the centre of pier to the centre of the aisle wall, supposing the outer arcade were removed, is, as I have measured it, 21 feet 10 inches, and of the south aisle to the corresponding points 21 feet 6½ inches; to the centre of the wall including the outer arcade, the widths would be for the north aisle 21 feet 5½ inches, and for the south aisle 21 feet 2½ inches. If these measurements are correct,* there is nothing in them to justify the authors' inference. Again, the authors say that the vaulting-shafts of the choir aisles do not centre with the main buttresses,† and Mr. Watkins' plan‡ shows them considerably out of centre. This again is inaccurate. The vaulting-shafts, both of the north and south choir aisles, centre with the buttresses to within 1 inch, or at most 1½ inches--a negligible difference.§ Moreover, if the vaulting-shafts had been added one would naturally suppose that they would have been placed centrally between the window jambs on either side of them; but, both in the north and south aisles, the centre of buttress and the centre of vaulting-shaft alike are some inches nearer to the window jamb on the west than to that on the east. Even if the vaulting-shafts were an afterthought, as the authors state,‖ this would not necessarily prove that no vault was contemplated, for it may have been intended to corbel out the vault-supports from the wall in a fashion which was common enough in England. That low vaults were intended from the first is, however, definitely proved by the shafts in the north-east and north-west angles of the north wall of the north-east transept, where the bases of these shafts are quite obviously of one build with the walls; moreover, the base in the north-west angle is also of one build with the double arcade on one side of it and the single arcade on the other. If this northern bay of the north-east transept was planned for a low vault from the first, it is impossible to imagine that the choir aisles were to be only wood-ceiled. But, say the authors, the intermediate buttresses of the choir aisles are not bonded into the walls, as they would be if they were part of the original work.* It is admitted on all hands that these minor buttresses of the choir aisles are an afterthought, but this again is no argument against a vault. It might be an argument that a vault of this particular kind (quinquepartite) was not originally intended, but only a quadripartite vault like the actual vaults of the eastern and western bays of each choir aisle. Even this, however, is not certain, for in the western chapel of each eastern transept the intermediate transverse rib of the vault on the west side has no minor buttress on the outside of it. In any case, it is certain that the minor buttresses were an addition made during the course of the construction. On both sides (north and south choir aisles) I believe that the masonry proves that both the major and minor buttresses were built with the aisle walls from the level of the string-course or abacus immediately above the springing of the aisle window-arches up to the level of the string-course above the aisle windows, and that the dotted lines at this point on Mr. Watkins' fig. 13† are not justified by the facts.

With regard to the piers of the great arcades of the choir, the authors suggest that they were planned originally for two shafts only, one to the east and one to the west; that the building of the piers "had proceeded for some distance before it was determined to vault the aisles"; and that then "an additional shaft had to be added to it" (the pier) "to carry the transverse and diagonal ribs of the aisle vault."‡ This is emphatically contradicted by the plan of the piers themselves. Fig. 1 is the plan of the piers on the north and south sides immediately west of the eastern crossing,§ which have been less altered than the others. The octagonal stone pier, with its alternate sides hollowed out, has obviously been planned for *four* shafts, not two, which would make the plan meaningless. That the shaft next the aisle is original is conclusively proved by the southern of these two piers, the only one where any considerable part of the base is visible. Here both the base and sub-base, which have never been disturbed, are each in single stones so far as they are now visible, *i.e.* between the points marked A and B on fig. 1. The choir piers, therefore, were planned for vaulted aisles. That the aisle vaults are contemporary with the arches of the great arcades is proved by a com-

* I had already measured the aisle widths for a plan unconnected with this discussion. The width of the choir was measured for me by Mr. Henry J. Davis, the master-mason of the cathedral, whose kind assistance I take this opportunity of gratefully acknowledging; for not only has he helped me to take some difficult measurements, but he has very kindly taken for me some supplementary dimensions, and has also tested the accuracy of others which I had already taken.

† P. 39 *ante*. ‡ Fig. 1, p. 35 *ante*.

§ This refers to the vaulting-shaft in each aisle opposite the middle pier in the length of the choir, and to the main buttress on the outside of each. As Mr. Willson's plan shows the vaulting-shafts to centre with the buttresses, I asked Mr. Davis to measure them for me, which he kindly did, with the results stated above.

‖ P. 38 *ante*.

* P. 39 *ante*.

† P. 305 *ante*. ‡ P. 38 *ante*.

§ The shafts next the choir itself, the lower lengths of which were removed for the choir stalls, are alternately cylindrical and hollow-sided hexagons, the latter being the plan of the shaft on the particular pier here drawn (indicated by a dotted circle on my fig. 1).

parison of their profiles,* but I take it that this is admitted by the authors, for they speak of the vaults of the aisles of the choir and of the chapels of the choir transepts as being "undoubtedly of St. Hugh's time."†

It seems to me therefore to be absolutely certain that these aisles and chapels were never intended to be wood-ceiled, but that they were planned from the first for stone vaults (as Sir G. G. Scott and Mr. Pearson concluded), and that the actual low vaults were built as part of the original work in the normal way.

I come now to the question of the high vaults, on which the authors' views appear to me to be just as mistaken as they are on the low vaults.

Before examining the evidence, however, it may be well to clear the ground by some remarks on the probable course of the works. Beyond the fact of their commencement in 1192, we have no definite

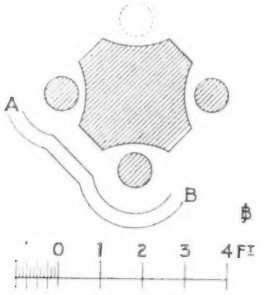


FIG. 1.—PLAN OF CHOIR PIER.

evidence whatever to indicate how far the works had advanced when St. Hugh died in 1200. The current opinion that his work extended as far as the break in the design of the aisle wall-arcade on the east side of the great transept has really nothing to justify it. The death of a bishop does not necessarily mark any particular change in architectural treatment. Even if the death or removal of the first master-of-the-works is indicated by this change in the wall-arcades of the transept aisles—which again is not certain—it is by no means safe to assume, without other evidence, that when the aisle walls had reached these points all the work eastward of them had already been carried up. It is conceivable, for example, that the building of the aisle walls might have reached these points even before the eleventh-century choir had been taken down. On this question I do not wish to offer any opinion, but merely to suggest a possibility which, I think, must be taken into account in working out the precise chronology of the different parts of the church. Whether there be anything in it or not, we may fairly conclude that the precise order of the work would be dictated by the conditions of use of the church and by the practical exigencies of building. The plan and the general scheme would, of course, be laid down from the first, but the details of the expression would be those of the time of their execution, and not necessarily those of 1192, when the building was begun. It seems to me to be necessary to emphasise this point, because the authors several times speak as if the alternative to their hypothesis must necessarily assume that what we see is of 1192. For instance, they say that the type of the choir vault is impossible for 1192,* that the flying buttresses are too advanced for 1192,† and so on; and in his last communication Mr. Bond speaks of the clearstory of the choir as being set-out in 1192.‡ It is desirable to avoid a confusion of the real issue, and, as Mr. John Codd has already pointed out,§ it is by no means certain that the clearstory stage of the choir had been reached before St. Hugh's death. With regard to the abutments for the high vaults, in the ordinary course of things the buttresses on the back of the main walls of the triforium and clearstory would, of course, be built with the walls, but the abutting arches beneath the triforium roof would only be turned when the main walls had been carried up some height; the flying buttresses, and the tops of the main buttresses from which they spring, would only be built when the vault was built, *i.e.* after the high roof had been finished; and there may, indeed, have been some pause before the high vaults themselves were actually built. If we are agreed that this would be the normal order of things, let us turn again to the conclusions of Sir G. G. Scott and Mr. Pearson: "We came to the conclusion that the cross-arches, between vaulting and roofs of aisles, were prepared for and intended from the first, but not erected till somewhat later, and then of a reduced thickness. We also agreed that the flying buttresses and the upper parts of buttresses connected with them are subsequent additions."‖ There is nothing in these conclusions which is inconsistent with the idea that high vaults were intended from the first, and that the buttress-system was carried out substantially as intended from the first. Indeed, one of the minor difficulties of the authors' hypothesis is that, strongly influenced from Canterbury as Lincoln is in its plan and structural system, one of the features of the latter which shows Canterbury influence most strongly—the abutment of the high vaults—could (according to their view) only have been thought of at Lincoln nearly half a century after the plan was laid down.

So much for general considerations. Let us see what the building itself has to tell us.

The authors' hypothesis of a wood-ceiled choir is

* Especially those of the transverse ribs and of the inner order of the arcades.

† P. 39 *ante*. I am not sure that this dating does not go beyond what has actually been *proved* up to the present.

* P. 39 *ante*. † P. 42 *ante*. ‡ P. 426 *ante*.
§ P. 381 *ante*. ‖ *Archæologia*, xlvii. 46.

contradicted from the very floor upwards. The main piers (fig. 1) were, as we have seen, planned from the first with at least four shafts, one of which was a vaulting-shaft to receive the springing of the high vault. To imagine, as the authors do,* that this pier had originally no shaft next to the choir itself, is to imagine that the mason, having hollowed out one side of his octagon for a shaft, put no shaft into it. Referring to the remains of the plinths and bases of these shafts which still exist below the floor of the stalls, the authors say that they "do not form part of the rubble wall on which St. Hugh's piers rest; it has been cut into to receive them." † I do not understand exactly what this last observation means, for the only plinth which I have been able to see ‡ is built upon masonry which seems to have been grouted on the surface, so that it is difficult to see how the plinth is set. However, the authors go on: "It follows that the rubble wall being of St. Hugh's time, the vaulting shafts are later."§ But the foundation at this point is not St. Hugh's; it is the wall of the eleventh-century choir, to which was added a wide extension into the aisle to receive the actual piers of the great arcades. The north face of this added foundation in the north aisle was bared during the excavations of July 1909.

Further evidence that the shafts which receive the springings of the actual high vaults are part of the original scheme is afforded by the main piers on the west side of the eastern transepts, those nearest to the eastern crossing on each side, both of which originally stood free at the angles of the choir aisle and the chapel on the west side of each transept. Here again the symmetrical plan of the piers and their shafting proves that the shafts next the transepts themselves are original, and an examination of their bases shows that they have never been altered. Indeed, if I am not mistaken, the base of the pier on the south side (at the angle of the boys' vestry) is in a single stone.

The authors' tentative hypothesis of a reconstruction of the triforium after the fall of the central tower in 1237 (or 1239) is based on the idea that the little arched openings and recesses above the floors of the clearstory passages (for which it will be convenient to retain the name of "pigeon-holes" which has been given to them in this discussion) are really the arched heads of the original triforium openings. The authors tell us that the idea of such an extraordinary and drastic change, "an amazing thing," seemed to them for a long time to be "wildly improbable," until they were compelled by the facts to admit it. I propose to show that the facts contradict the idea in the most decisive manner possible.

The improbability of the restoration shown in Mr. Watkins' fig. 5 (p. 44) has already been pointed out both by Professor Lethaby * and by Mr. John Codd,† and on this point it is unnecessary for me to say more than to associate myself with what they have so well said. As Professor Lethaby writes, the central support of the whole theory is the existence of the "pigeon-holes," but, before examining these in some detail, I may remark that in my view the suggested analogy with the nave of Ripon may be dismissed at once. If we accept Sir G. G. Scott's restoration of the design of this nave,‡ what we see is an alternating arcade above a solid wall-base, something entirely different from a triforium arcade of lancet openings over a great arcade, with a wider opening over each pier, such as the authors suggest for Lincoln.

Notice in the first place the irregular disposition of these "pigeon-holes." Not only, as Sir Charles Nicholson has already remarked,§ do they not centre with the clearstory windows, but there are some curious irregularities in their width and spacing which are so significant in themselves as to deserve further notice.

Beginning with those in the eastern transepts, fig. 2 ‖ is an outline plan of each transept, on which I have drawn in elevation the "pigeon-holes" in their precise position, prolonging them downwards by dotted lines to illustrate the idea of triforium openings advocated by the authors. On the east side of the north-east transept there is a "pigeon-hole" in each of the two northernmost half-bays, and trace of another in the next half-bay to the south, and the "pigeon-holes" here are 2 feet 9 inches and 2 feet 9½ inches wide. On the west side of this transept there are also three "pigeon-holes," and part of a fourth, one of them behind the main abutment of the vault (where there is not one on the east side); but here they are from 3 feet 9 inches to 3 feet 10 inches wide, and the wall-spaces between their springings measure 1 foot 5½ inches and 4 feet 5½ inches respectively, as against the 7 feet odd on the east side. Fig. 2 shows that there is a similar want of correspondence in the positions of the "pigeon-holes" on the two sides of the south-east transept.¶ On the east side the three remaining are 2 feet 9 inches wide,** one of them behind the minor abutment of the vault, but not one behind the main abutment. On the west side there is a wider one, 3 feet 10 inches wide, behind the main abutment; the narrower ones are about 2 feet 9 inches wide, and the wall-spaces

* P. 38 *ante*. † *Ibid*.

‡ To the first pier east of the great crossing, on the north side of the choir

§ P. 38 *ante*.

* P. 238 *ante*. † P. 209 *ante*.

‡ Fig. 12, p. 92 *ante*. § P. 379 *ante*.

‖ On the plan of the south-east transept in fig. 2, the divisions of the half-bays are indicated by the letters A, B, C, D, E on the west side, and by A^1, B^1, C^1 on the east side. The same piers are indicated by the same letters on fig. 4, i, ii. and on fig. 5.

¶ These are shown in detail on fig. 4, i and ii.

** It is worth notice that each of these three arches has a keystone, whereas all the other arches have the usual vertical joint at the apex.

between their springings vary from 1 foot 9¾ inches to 2 feet 5½ inches. This drawing is quite sufficient in itself to negative the hypothesis that these arched recesses and openings are the arched heads of original triforium openings.

The general disposition of the "pigeon-holes" in the choir has been described by the authors, but here also there are some curious irregularities of width.* For instance, in the second bay from the great crossing on the south side the three smaller ones are each 2 feet 9 inches wide; on the opposite (north) side of the same bay the two side ones of the three are much the same width, but the middle one of the three is 4 feet 3½ inches wide. Of those illustrated in detail on fig. 4, iii (in the third bay from the great crossing on the north side, and on either side of it), the narrower ones vary from 2 feet 5½ inches to 2 feet 9½ inches, and the two wider ones are 3 feet 9¾ inches (westernmost) and 4 feet 5 inches (easternmost) wide, respectively; the wall-spaces between the springings vary in width from 1 foot 7 inches to 2 feet 5 inches.

Leaving for the moment the question of the "pigeon-holes" on the east side of the great transepts, I turn to another difficulty presented by the suggested reconstruction of the choir triforium. The authors suggest that the existing triforium of the choir, and presumably those of the eastern transepts also, were rebuilt as far as possible out of the old materials arising from the supposed original triforium arcade.* There is a little difficulty about this suggestion in the slight difference of design of the existing triforium arcades described by Precentor Venables.† There is also a mason's difficulty against the suggested re-use of the archmoulds which anyone who compares their figs. 5 and 6‡ will appreciate; the arches of the "pigeon-holes" generally are struck with a radius of something not far from 4 feet, while the arches of the present triforium are of three different radii. But the difficulty to which I wish especially to draw attention is seen in the western bay next the great crossing, the north side of which is illustrated by fig. 3.§ We have here work which was undeniably rebuilt after the fall of the tower in 1237 (or 1239).‖ In this bay, the two arches and their sub-arches, and the central and western shafts which support them, were obviously then rebuilt. But, according to the authors, the triforium eastward (including the eastern jamb of this western bay) was reconstructed at the same time out of the old materials arising from the original triforium arcade, as shown in Mr. Watkins' fig. 5. The inference is, I suppose, that the old materials became exhausted just at the

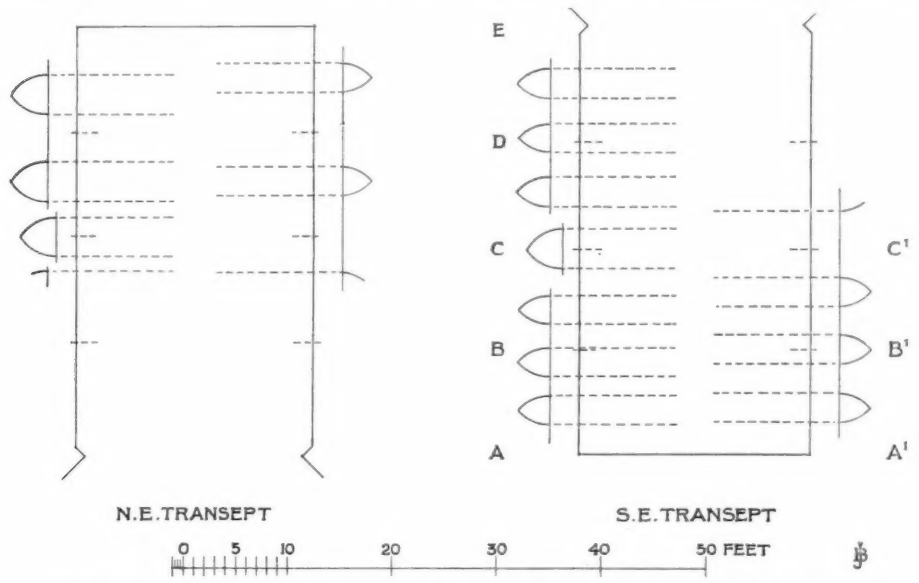


FIG. 2.—OUTLINE PLAN OF EASTERN TRANSEPTS, SHOWING POSITIONS OF ARCHED OPENINGS AND RECESSES IN CLEARSTORIES.

* These are not noticed by the authors in their description on p. 46 *ante*.

* P. 48 *ante*. † *Archæological Journal*, xl. 183–4.

‡ Pp. 44 and 45 *ante*.

§ I have to thank Mr. S. Smith, of the Minster Book Shop, Steephill, Lincoln, for his kind permission to reproduce this photograph. I cordially agree with the authors in their appreciation of the excellence of Mr. Smith's photographs of the cathedral.

‖ Notice especially the different character of the sculpture of the capitals.

precise point to which we should naturally expect the reconstruction necessitated by the fall of the tower to extend. The coincidence would, indeed, be remarkable.*

Turning now to the "pigeon-holes" on the east side of the great transepts, north and south,† and without pausing to discuss again such minor difficulties as the re-use of old material throughout these triforiums, we notice that there is one "pigeon-hole" in each half-bay.‡ On the authors' hypothesis, we must assume therefore that the triforium of each half-bay consisted of a single tall lancet opening. This seems to me to be quite as improbable as the suggested original arrangement of the choir triforium. But there is another very serious difficulty. The string-course below the present clearstory is continued at the same level around both sides of the great transepts, north and south, and across the north end of the north transept below the great rose. On the authors' hypothesis, the original level of the clearstory string on the east sides of the transepts must have been at least 4 feet above the present level.* The assumption that the level of the clearstory strings on the west sides and north and south ends was dropped to this extent seems to me to be incredible. Or are we to assume that the other sides of the great transepts have been reconstructed in the same fashion? The authors, indeed, suggest that changes were made in the great transepts after the fall of the central tower which

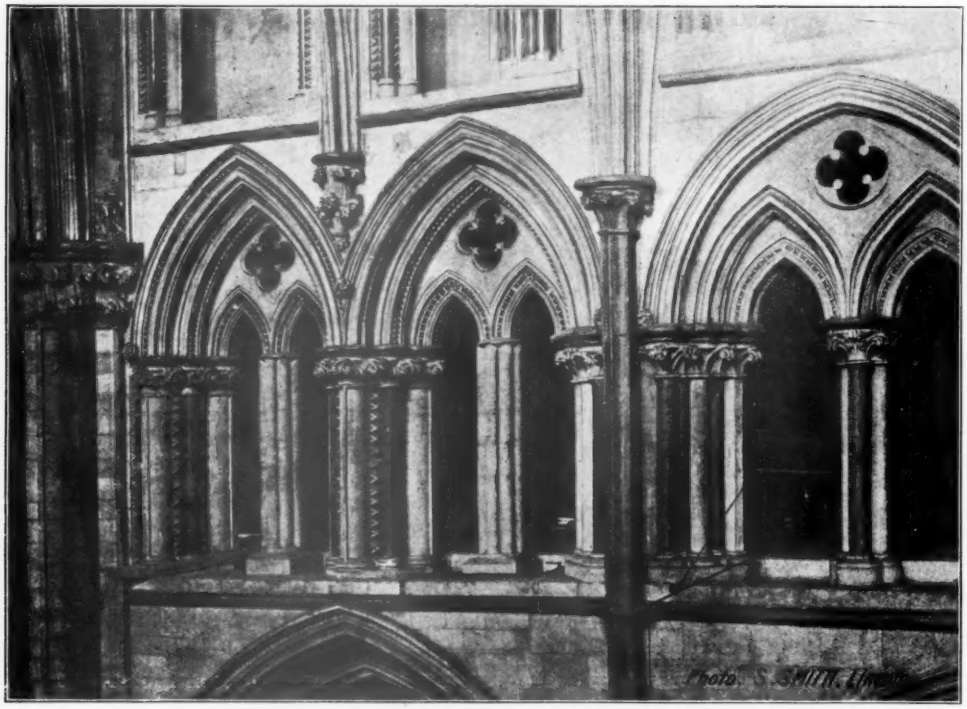


FIG. 3.—TRIFORIUM, NORTH SIDE OF CHOIR, BAY NEXT GREAT CROSSING.

* The authors' suggestion that the design of the existing triforium of the choir was borrowed from that of the nave (p. 50 *ante*) seems to me to be decisively contradicted by the character of the two works. Anyone who cannot compare them on the spot can easily form his own opinion on this point by obtaining a set of a dozen postcard photographs of the triforiums from Mr. S. Smith.

† There is a good section of the north transept, by Mr. James R. Wigfull, in the *Architectural Association Sketch Book*, 3rd series, vol. i. pl. 43.

‡ In his last letter (p. 306 *ante*) Mr. Watkins states as "another proof that these arches were not, and never were, intended for relieving arches" "that they were omitted from the end bays of the central transepts from the very first, for the simple reason that these bays were not completed until after it was decided to vault the church, and the lancet arcading of the triforium was therefore not required, nor was it ever built there." I do not understand this. Mr. Watkins can scarcely be referring to the bay on either side of the great crossing, for I have a measured sketch which Mr. Davis made for me which shows an arched recess in each half of these bays.

* This is probably understating the difference, for Mr. Watkins' fig. 5 (p. 44 *ante*) seems to indicate a difference of some 5½ feet between the present level and the suggested original level of the clearstory string in the choir.

must have been even more drastic than those which their hypothesis involves for the choir. The suggestion that the main arcade piers of the great transepts were rebuilt by Bishop Grostête * is one for which I cannot find the least justification in the actual work, and the suggested alteration of the capitals of some of the piers † is so entirely impossible for the capitals of the main arcade piers on the east side of the north and south great transepts that I can only imagine that the authors must be referring to some capitals which I have not been able to identify.

Returning now to the "pigeon-holes" in the choir, we notice that these are really of two kinds: arched openings and recesses (fig. 4, iii). The three narrower ones in each bay are openings arched through the thickness of the wall (1 foot 9 inches). The wider ones, behind the springings of the vault, are arched recesses, about 1 foot 4½ inches in depth. The authors say that these were originally openings through the wall, like the others. ‡ If so, there would be indications of the blocking on the back of the wall, for the buttresses here are considerably narrower than the arched recesses. No such indications, nor any patching, can be detected. The inference is, therefore, that these were always recesses only, not openings through the wall. I am compelled also to differ entirely from the authors on another question of fact with regard to the masonry of the openings. They say that "the masonry on either side of the 'pigeon-holes' is quite different from that below and superior to it. The line of demarcation occurs sharply at the foot of the 'pigeon-holes'; above all is St. Hugh's work (*sic*), below all is of later date down to the triforium floor." § It would not be remarkable if a line did show at the floor-level of the clearstory passage, but I have examined the masonry carefully more than once (the last time on a bright day), and I can confidently assert that there is no such difference in its character above and below this level.

The masonry of the clearstory passages affords another strong proof against the authors' hypothesis of a reconstructed triforium. The transverse section of the choir in its supposed original state (fig. 3, p. 40 *ante*) shows the floor of the clearstory passage some 5½ feet above its present level. If the floor had really been removed and reconstructed at a lower level, as this reconstruction theory involves, the masonry of the inner face of the outer wall of the clearstory must have shown some indications of the alteration. However, nothing of the kind is to be seen.

A final and absolutely decisive proof is afforded by these arched recesses and openings themselves. The outline ‖ elevation of those on each side of the south-east transept is shown in fig. 4, i and ii, which also illustrates (iii) those in one bay on the north side of the choir, the third bay from the great crossing. The authors state that "the apexes of all the four 'pigeon-holes'" (in the choir bays) "are at the same level." * This is not only a mistake of fact, but it is a mistake which is absolutely fatal to their hypothesis. On the west side of the south-east transept (fig. 4, ii), the apex of the arched recess beneath the abutment C is about 11 inches below the apexes of the arched openings on either side, and the springing line of its arch-curve is about 15 inches below that of the narrower arches. In the bay of the choir illustrated on fig. 4, iii, the apex of the western recess is about 6 inches lower than those of the narrow openings, and its springing-line is about 10 inches lower; the apex of the eastern recess is practically at the same level as those of the narrow openings, but its springing-line is about 17 inches lower. These differences of height, especially as regards the springing-line of the arches, present a serious difficulty in the way of such a restoration as is shown in Mr. Watkins' fig. 5,† but the reason of the differences is far more serious. Why were the arched recesses behind the vault springings constructed at a lower level than the openings between them? On the east side of the south-east transept (fig. 4, i), all three arches are at the same height, because there is a sufficient headway of 6 feet 6 inches and more between the floor of the passage and what the authors describe as "bonding blocks which tie the springers of the vault to the back wall." ‡ On the west side of this transept (fig. 4, ii), the passage through the minor piers B and D was also sufficiently high (about 6 feet 9 inches), but the lintel over the passage through the major pier C is 1 foot 9 inches lower, and the floor of the passage had to be stepped down to give headway under this lintel. It is the same in the clearstory of the choir (fig. 4, iii), as indeed the authors have noticed. § But what they have very strangely failed to notice is that this stepping-down of the passage, conditioned as they truly say by the abutment of the vault, involved also the lower level of the arched recesses, the position of which was therefore determined by the very vault the existence of which they are supposed to disprove.

With the disappearance of this hypothesis of the reconstruction of the triforium disappears also the idea that the abutment of the vault is a later addition. The buttresses at the back of the triforium

* Pp. 46 and 95 *ante*. † P. 46 *ante*.
‡ *Ibid*. § *Ibid*.
‖ Outline only in the sense that the jointing of the masonry is not shown.

* P. 46 *ante*. † P. 44 *ante*.
‡ P. 46 *ante*. This is not an exact description of them, for, as my fig. 5 shows, the clearstory wall should rather be regarded as a wall 4 feet 6 inches in thickness, slightly recessed on the outside by the arcade, deeply recessed on the inside by the arches in front of the windows, and pierced by the low clearstory passage. The mechanical construction of the clearstory of the choir is the same, except, of course, that it is modified by the different system of vault.
§ P. 46 *ante*.

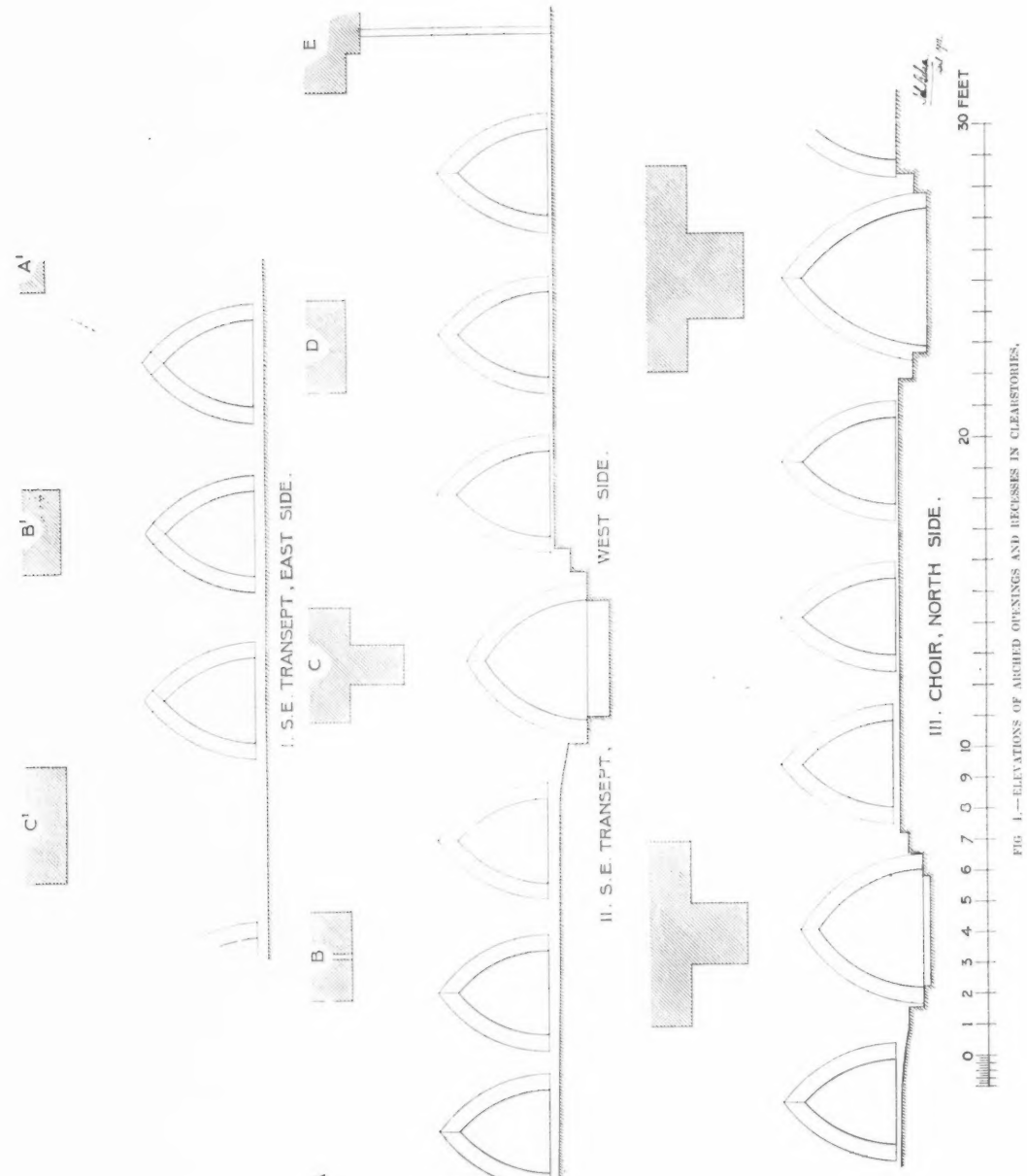


FIG. 1.—ELEVATIONS OF ARCHED OPENINGS AND RECESSES IN CLERESTORIES.

wall are quite certainly of the same build as the triforium wall itself, and the abutting arches beneath the triforium roof would be built when the wall had been carried sufficiently high to require them.

It remains now to notice the "panels," or recesses, with sharply pointed arches, on the inside of the clearstory walls above the springings of the vault.* These do not occur on either side of the north-east transept, nor on the east side of the south-east transept, but they are to be seen on the west side of the south-east transept and on both sides of the choir. They are interpreted by the authors, as they were by Mr. Parker, as blocked clearstory windows. It is unfortunate that it does not seem to have occurred either to Mr. Parker or to the authors to make a measured drawing of the walls in which these recesses are found. However, before dealing with the facts which contradict their hypothesis, it will be convenient to examine first the evidence adduced by the authors in its support.

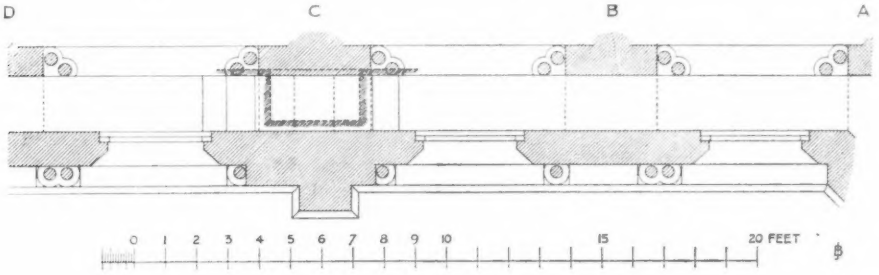


FIG. 5. PLAN OF CLEARSTORY OF SOUTH-EAST TRANSEPT, WEST SIDE.

The authors believe that the evidence of the external masonry of the clearstories outside these recesses proves that they were originally windows. However, if we look at the outside of the clearstory on the west side of the south-east transept, at the piers marked B and D on figs. 2 and 5, where these recesses occur on the inside over the springings of the minor transverse ribs of the sexpartite vault, it is easy to see that there is not the slightest trace of blocked windows, that the masonry has certainly never been disturbed, and that the external buttress opposite C is part of the original construction. If, too, windows had ever existed at these points, the supposed later introduction of the buttress system would not have necessitated their being blocked, for there are no flying buttresses against these piers. However, the authors rely rather on the masonry of the south clearstory of the choir.† Here the masonry of the parts in question has in some cases quite evidently been patched. The wall at the back of the arcade is generally built with two courses of wall-stones to one course of window jamb, and instances of this are also to be seen in the early masonry elsewhere. The patching is most marked on the third pier east of the great transept, but here it has not the character which indicates the blocking of a window; it looks much more like mere patching by way of repair, probably of modern date, and this is borne out by the nature of the stone used. Certainly the two arches of the arcade above the head of the flying buttress * do not show the least indication of ever having been reset. On the north clearstory of the choir, the character of the masonry in some cases clearly proves that the buttresses on the wall immediately under the heads of the flying buttresses were built with the clearstory wall itself. On the first pier west of the eastern transept, the third course above the sill is higher than usual (1 foot 6½ inches), and this course runs through the buttress, the arcade panels, and both jambs of the window on either side. The theory of the blocked window is not supported anywhere, in my opinion, by the character of the external masonry.

With regard to the small ventilating openings in the spandrels above the external arcade,† the authors mention that in the choir "they are continuous, and many are actually blocked by the vault. Evidently the nave was meant to be vaulted; the choir was not." ‡ If so, why are the "ventilators" there at all? Their only possible use was to light or aërate the space between the vault and the roof, and if no vault was intended when they were built, they must have opened into the choir itself. In passing, it may be noted that these little openings do not appear to have been prepared for when the arched recesses were built, for in some cases they interrupt the apexes of the latter; though they were formed when the upper part of the wall was built, and are not later insertions.

Let us now examine the clearstory walls on the inside, above the vault. In the north-east tran-

* See p. 48 *ante*. † Pp. 48–49, and 302 *ante*.

* See fig. 4, p. 41 *ante*. † *Ibid*.
‡ P. 43 *ante*.

sept, both the east and west walls are faced with rubble on the inside above the vault, which proves that, when they were built, the vault was prepared for. In the south-east transept, the inner face of the east wall is partly of rubble and partly of ashlar. The inner face of the west wall, and those of the choir, in which the recesses occur, are of ashlar. The recess on the south side of the choir which I have measured (fig. 6) is 3 feet 8 inches in width and 1 foot 5½ inches in depth; the jambs are square, without any chamfer or moulding, and the ashlar facing shows that there has never been any arcade in front of them. It is impossible that plain square-edged openings of this kind could ever have been intended to be seen from the church. As the authors state,* its apex is practically at the same level as those of the clearstory windows and arcade, but (what they have omitted to notice) the springing-line of the arch is 1 foot 11½ inches below the springing of the arches of the windows and arcade. This proves that these recesses can never have formed part of the same composition as the windows and external arcade.

west side of the south-east transept at C (fig. 5),* and one on the south side of the choir, at the second pier from the eastern crossing (fig. 6). They are both placed in walls the faces of which are set back to the extent of about 9 inches from the faces of the walls below the vault. It is the same in the north-east transept (where there are no recesses), for its clear internal width at the triforium stage measures 22 feet 9 inches, and its clear width between the tops of the walls over the vault is 24 feet. In other words, the whole internal face of the clearstory wall above the vault, in which these recesses are found, is set back *on the top of the wall-rib of the vault.*

It is unnecessary to comment on this final proof, but there is one point to which I should like to refer. The authors say that "the clearstory wall has been largely rebuilt," † and they also say that "internally, what we see from the pavement, other than the vault, is largely St. Hugh's work."‡ I do not understand what they suggest as to the precise character of the alterations in the clearstory, for the side arches of the internal arcade (fig. 6, p. 45 *ante*) are obviously conditioned

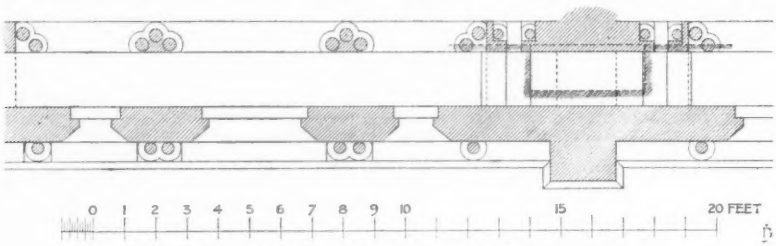


FIG. 6.—PLAN OF CHOIR CLEARSTORY, SOUTH SIDE, THIRD BAY FROM EASTERN CROSSING.

A glance at the plan of the clearstory on the west side of the south-east transept (fig. 5) is sufficient to show that it "spells" vault. The spacing of the clearstory inner arcade, with the wider pier of 3 feet 7 inches behind the major transverse rib at C, and the narrower pier of 2 feet 11 inches behind the minor transverse rib at B, show that the vault governed the setting-out. The external buttress opposite C, which is certainly part of the original wall of the clearstory, is placed out of the centre of the pier, because its position was fixed by the position of the buttress at the angle of the aisles from which the flying buttress had to spring, and with which the clearstory buttress centres exactly.

However, as with the recesses and openings below, so in this case too it is the recesses themselves that furnish absolutely decisive contradiction of the view which they have been supposed to prove. Two of these recesses are shown on the accompanying plans,† one on the

by the vault; and the absolutely different character of the structure of the clearstory shown in fig. 5 (p. 44 *ante*) from that now existing § would involve the supposition of changes as drastic and amazing as anything else that the authors' hypothesis suggests.

With regard to the real purpose of the arched openings and recesses above the clearstory passage, it should be observed that, although they do not exactly centre with the windows, where there are three clearstory windows in each bay (choir) there are three openings below, and where there is one clearstory window in each half-bay (transepts) there is one opening below. Professor Lethaby, with his usual insight, explains the recesses above the vault springings as a device to lighten the structure,‖ and I think that there can be no

* P. 48 *ante*.

† On figs. 5 and 6 the positions of the recesses are indicated by the dotted lines and darker hatching. The other dotted lines across the passages show the lintels, and the strong lines indicate the steps in the floors of the passages.

* There are also recesses at the piers B and D which are not shown on fig. 5.

† P. 49 *ante*. ‡ P. 50 *ante*. § See above, p. 471, note ‡.

‖ P. 238 *ante*.

doubt that this is also the true explanation of the recesses and openings below. And it was not an altogether irrational device. The builders may well have been afraid of the enormous weight which they were putting on the very slight piers of the arcades below (fig. 1); the strong abutment system which they were providing may well have relieved them from any fear of the walls spreading through thrust, and they may well have thought it more important to reduce the weight of the walls than to increase the weight over the haunches of the vaults against thrust. In the western parts of the church, where the conditions were not the same, the device was dropped.

The question of the precise chronology of the high vaults is one which I have not yet studied sufficiently to justify my expressing a definite opinion, but, if I am right in believing that the authors' main theory fails, some of their reasons for attributing all the high vaults to the period following the fall of the tower in 1237 (or 1239) must be abandoned also. In suggesting, as others have suggested before, that the choir vault must be attributed to this period, I am inclined to think that they are right,* but I doubt whether this is true also of the vaults of the eastern transepts and those of the great transepts, which latter Mr. Codd believes to be earlier than either the choir and nave vaults.† The whole question requires thorough investigation, analysis of method of construction, and comparison of profiles. The work which was certainly done around the great crossing after the fall of the tower affords certain data for such an investigation, and it would be an excellent thing if the result of the authors' labours to throw light on these doubtful questions were to be to give us an adequate study of the problem.‡

However, whatever may be the precise dates of the actual high vaults, it seems to me to be beyond doubt that Lincoln was planned from the first, and built, as a vaulted church. Its design and structure proclaim this, in an eminent degree for an English church of its date. It would be unhistorical to expect to find at Lincoln the perfectly logical expression of structure which the school of the Ile-de-France achieved in that consummate work, the nave of Amiens, but which even that school had not achieved at the time that Lincoln was begun. It is natural that we should find traces of hesitations, imperfect adjustments of parts, and so on. For instance, in the eastern transepts there are indications that the bases of some of the vaulting shafts under diagonal ribs are not of the same build as those of the adjoining shafts. This does not mean that no diagonal ribs were contemplated, but simply that the necessity for an independent support for the diagonal rib was not realised. But the idea of the vault none the less dominates the whole structure, and, in my view, it is a misreading of the entire system to imagine that it can ever have been conceived as a wood-ceiled church. Whether I shall succeed in convincing my friend, Mr. Bond, that the reconsideration of the question for which he and his co-author pleaded must involve the rejection of their tentative hypothesis, I do not know, but at any rate we shall agree in the hope that this discussion, and the investigations which ought to follow it, may result in a better understanding of the many puzzling problems presented by this, one of the most fascinating of our English churches.

From Sir CHARLES NICHOLSON, Bart. [*F.*].—

I should not have trespassed again on the space of the JOURNAL with my guesses as to the meaning of the panels and the pigeon-holes at Lincoln had it not been that Mr. Bond quotes me in the last number as having suggested that the panels facilitated the building of the vault *ribs*. What I meant to convey was that they provided a convenient ledge on which to start building the vault *web* at the level where the ribs interpenetrate, so leaving no room for the web springers unless a ledge of some kind is formed, either by recessing the wall or by corbelling out skewbacks for the web. Mr. Bond asks why the panels run up to nearly the wall-plate level; my answer is that the early vault-builders considered the thrust of their vault-

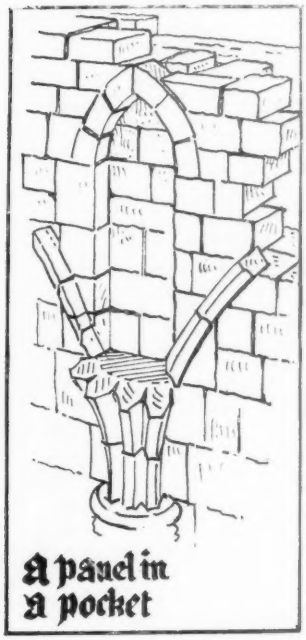
* I find that among my notes of 1897, I made one that the choir vault probably dated from after the fall of the tower.

† P. 209 *ante*.

‡ I have thought it best to confine myself almost entirely to the main question at issue, but I may perhaps be allowed to add some remarks on Mr. Watkins' suggestion for the plan of St. Hugh's east end (fig. 11, p. 90 *ante*). Neither this nor his fig. 1 (p. 35 *ante*) altogether fit the facts as recorded on Mr. J. J. Smith's plan (*Archæological Journal*, xliv. p. 197, plan ii.; *The Builder*, lii. 756). The remains found indicated that the central chapel (K on Mr. Watkins' fig. 1) was polygonal, not circular, and the circular plan does not fit what was found of the smaller chapel next to it (see detail at D on Mr. Smith's plan). A more important point is that Mr. Watkins' plan does not agree with the remains indicated at AA and L^2 on Mr. Smith's plan, for these suggest a different interpretation of the form of the main apse itself. Mr. Watkins shows canted sides of two bays each and a single eastern bay. A more probable interpretation of what was found would seem to be an apse of three nearly equal sides, and I know from the lines which Mr. Smith showed me on his plan in 1897 (which I scaled and noted at the time) that this was his interpretation. A plan of this kind may well have been adapted from Canterbury, as Professor Lethaby suggests. What seems to me to be certain is that the plan is not "continental" in the sense of being set out on the lines followed in contemporary churches of the great French school, for in these latter it is the lines of the vault abutments which control the whole setting-out. This is not the case either in Mr. Watkins' plan or in any other suggestion which I have seen, including some which I have tried myself. It is hardly too much to say that what is French at Lincoln comes to it through Canterbury.

ing to be concentrated at the springer level and failed to recognise the advantage of reinforcing the wall above this point : hence, not seeing any objection to leaving a panel above the springer, they would naturally not arch it over until the top of the wall was reached where a continuous face was required for the wall plate.

Mr. Widdows again contends that such a clerestory as I showed in fig. 5 in the JOURNAL for April 1 would not stand. I regret that he has failed to recognise the existing choir in my poor drawing, but I must confess my sympathy with his qualms, for the construction of the vault springers in this part of the cathedral, consisting as they do of several courses of masonry insulated from the wall by the clerestory passage, strikes one as being remarkably bold, to say the least of it.



A panel in a pocket

I wonder by the way if, when Mr. Widdows noticed the vault-pocket panel which has lost its apex stone, he also noticed that the arch did not penetrate the clerestory wall to any appreciable extent, which would have been the case if it were a blocked window, for it was this very fact that led me to question the theories propounded by Mr. Bond and Mr. Watkins.

As to the pigeon-holes I do not imagine they would have been made to fit the scaffold poles or baulks supposing they had been meant for the purpose I suggested. It would be an awkward process to insert the butt end of a long pole into a small hole 50 feet above ground, but not so difficult if the hole were a good-sized one. My idea is of a cantilever scaffold passing through the clerestory sill and anchored down to the triforium rafters. Scaffolds built on this principle are now being used in the repairs of the central tower and the chapter-house pinnacles at Wells, the main cantilever timbers passing in one case through the windows and in the other through the open arcading above the chapter-house vault.

The whole of my theories are, of course, pure speculation, and even if one accepted them the age of the actual high vaults remains an undecided question. All I can claim is that the amendment before the house presents a less revolutionary solution of the problem than the original proposal.

CORRESPONDENCE.

Why not Branches of the Institute?

To the Editor JOURNAL R.I.B.A.,—

SIR,—When the second Charter was granted to the Institute in 1887 provision was made for the organisation of branches, and from that date until last year, when the Supplemental Charter and the new By-laws came into force, a reminder of the fact was issued to the members each year upon the balloting-paper for officers and Council. The actual wording of the Charter was as follows :—" Subject to the provisions of this Our Charter Bye-laws shall define regulate and prescribe—. . . (*h*) The relations of the Royal Institute to such branches thereof as may be established within the United Kingdom or India or any Colony or Dependency of the United Kingdom and to other Societies having kindred aims and purposes."

It is clear that when these words were introduced one member of the Council at least possessed the gift of far-sighted statesmanship, having premonition of the time when the Institute, which had hitherto been almost entirely English, should extend, and include within its ranks the architects of all British Dominions and Dependencies, some being so far distant from the centre that a large amount of autonomy would have to be granted to the organisation in each locality. As time has gone on, it is unfortunately to be recorded that several opportunities for forming such branches have been allowed to pass by. Existing bodies in South Africa and Australia have been taken into " alliance " with the Institute, but " branches " in these great British Dominions have not been formed.

The difference between a society in alliance with the Institute and a definite branch is considerable. An independent society has not the authority of a branch ; it can, and generally does, admit members to its ranks upon entirely different qualifications from those necessary for entry to the parent body ; it can organise in classes which are even antagonistic in principle ; the connection with the parent is of the slenderest. In the case of Colonial societies there is not even the possibility of representation upon the Institute Council. A branch, as established for a great Dependency or Dominion, might have the local societies in alliance with it, when they would bear the same relation to the branch that the " Allied Societies " bear to the Institute in England. The branch would elect its own officers in exactly the same way as the election is conducted in England, and it would be controlled by the same

Charter, and mainly, if not wholly, by the same By-laws; for proper provision never seems to have been made anywhere for formulating branch By-laws which should differ in any way from the general By-laws, nor for the branches to have any voice in the determination of the By-laws of the principal body. These are oversights, but not beyond rectification. Every member of a branch would necessarily become a member of the Institute itself, and would have voting power accordingly, but owing to his residence at a distance he would be unable to exercise it, and probably it would be far better to so arrange matters that members of branches voted only in those branches, giving the President of each branch an *ex-officio* position as Vice-President of the Institute, which would entitle him to be nominated for the Presidency if under any peculiar circumstances such a course seemed to be desirable. It would also entitle him to be present at Council meetings if he ever came to England, and always to be provided with the Agenda Papers and be kept informed of what was transpiring, when his views could be expressed confidentially by letter.

Branches would be separate organisations in all other respects. Each would possess the right of holding examinations for admission for Associateship, and of subsequently electing to Fellowship, and at the outset it would probably be wise to open the class of Licentiates for a short period, as has lately been done in England, as a means of preliminary admission to the Institute of such qualified men as would otherwise be ineligible for admission under the Charter. Examinations held by the branches, entitling to Associateship of the branch and consequently of the parent body, would carry a large amount of local weight, while the present somewhat unsatisfactory system of Colonial examinations controlled from England would cease. The result would be that the examinations would more entirely meet local needs than they do now, and the membership of the Institute would increase enormously. It is not to be expected that men who intend to practise in the Colonies will submit themselves in any great number to an examination test which is almost wholly European for the sake of securing the right to place letters after their name which at present have little significance in the Colonies. Establish Colonial branches, and the position would at once be changed and greatly improved.

That some such reorganisation (or perhaps it would be better to call it an extension of the present organisation) is becoming imperative must be clear to those who are watching the present trend of architectural politics here in England. The Institute is engaged upon the preparation of a Registration Bill, this being a natural corollary to all that has been done during the last few years. This Bill, although its details are not yet determined, is to be so framed as to give the right to practise architecture in England to all who have passed the Associates' Examination or who shall do so in the future. What, under such a provision, is to be the position of gentlemen who pass the examination in the Colonies? Is it to be possible for one who fails in England to go over, say, to South Africa, and pass there as a Colonial candidate, and then to return to England and practise here under English conditions? Is, in fact, a Colonially qualified Associate to be placed in the same position as one who has been trained and examined here? It may be that architectural history is the same whether it is taught abroad or in England, and that the theory of construction differs but little all the world over, but in planning, practice, construction, materials, and even sanitation and specification-writing there are vast differences. It does not necessarily follow that the English trained man is competent to practise in Canada or that the Australian trained man is to be trusted with work here. Yet, as things are at present, if all practising architects are to belong to the Institute, and *vice versa*, it would be impossible to deny the privilege of English practice to anyone who had passed the examination whether it were held in a Dependency or at home. The organisation of Colonial branches would obviate this necessity entirely, for there would be no difficulty in so framing the Bill as to admit to English practice only those who had passed the English examination, and yet to leave the way open for branches in the Dependencies to grant a similar qualification for practice within those Dependencies under similar Bills, such as are sure to be introduced there and come into force soon after the English Bill is passed.

The Institute, although nominally the Royal Institute of British Architects throughout the world, is practically at present an Institute of the architects of Great Britain alone. It possesses a certain number of Colonial members, but almost all of these have obtained their qualifications in England and have subsequently gone to the Colonies to practise. The actual expansion of the Institute in our Colonial possessions has been slight. This is evidently not what was in the mind of those who drafted the Charter of 1887. By this time, if branches had been established in Canada, India, Australia, South Africa, and New Zealand, each would probably be now a great organisation with Allied Societies of its own, and the membership of the Institute and its power for good would have been vastly greater than it is. Possibly the time was not then ripe for this to have been done, but it is certainly ripening now, and the sooner a move is made in this direction the better it will be for architects and architecture generally.—Yours, &c.,

G. A. T. MIDDLETON [*A.*].

9 Conduit Street, London, W., *6th May* 1911.

CHRONICLE.

The Annual Elections: New Nominations.

The following nominations have been made by members in accordance with By-law 33:—

As Vice-Presidents.

Dawber: Edward Guy [*F.*]
Nominated by Edwin T. Hall [*F.*], Ernest Newton [*F.*], Arnold Thornely [*F.*], H. H. Statham [*F.*], Edwin L. Lutyens [*F.*], Percy S. Worthington [*F.*], Wm. Flockhart [*F.*].

Pite: Professor Beresford [*F.*].
Nominated by Ernest George [*F.*], Rowland Plumbe [*F.*], Charles Spooner [*F.*], S. B. K. Caulfield [*F.*], R. Phené Spiers [*F.*], Sir A. Brumwell Thomas [*F.*], Geo. H. Fellowes Prynne [*F.*].

As Members of Council.

Downing: H. P. Burke [*F.*].
Nominated by Alexander Graham [*F.*], John Slater [*F.*], R. Phené Spiers [*F.*], Sir Aston Webb, C.B., R.A. [*F.*], Wm. Flockhart [*F.*], John W. Simpson [*F.*], William A. Pite [*F.*].

Eccles: Thomas Edgar [*F.*].
Nominated by Alfred W. S. Cross [*F.*], Edwin L. Lutyens [*F.*], Edwin T. Hall [*F.*], Henry T. Hare [*F.*], Arnold Thornely [*F.*], E. Guy Dawber [*F.*], Maurice B. Adams [*F.*].

Fletcher: Banister Flight [*F.*].
Nominated by Rowland Plumbe [*F.*], Sir A. Brumwell Thomas [*F.*], Howard Chatfeild Clarke [*F.*], Edward B. I'Anson [*F.*], J. Douglass Mathews [*F.*], Frederic R. Farrow [*F.*], H. Phillips Fletcher [*F.*].

Nield: George Ernest [*F.*].
Nominated by Maurice B. Adams [*F.*], George Hubbard [*F.*], G. A. T. Middleton [*A.*], H. V. Lanchester [*F.*], H. Hardwicke Langston [*A.*], John W. Simpson [*F.*], W. A. Forsyth [*F.*].

Ogden: Paul [*F.*].
Nominated by Percy S. Worthington [*F.*], John H. Woodhouse [*F.*], Alfred E. Corbett [*A.*], Edgar Wood [*A.*], J. W. Beaumont [*F.*], W. Cecil Hardisty [*F.*], Isaac Taylor [*F.*].

Perks: Sydney, F.S.A. [*F.*].
Nominated by George Hubbard [*F.*], Max. Clarke [*F.*], Matt. Garbutt [*F.*], John Slater [*F.*], Edw. Greenop [*A.*], W. Henry White [*F.*], Wm. H. Atkin-Berry [*F.*].

Sadgrove: Edwin James [*F.*].
Nominated by Richard Willock [*F.*], Percy B. Tubbs [*F.*], E. C. P. Monson [*F.*], George Hubbard [*F.*], Alfred W. S. Cross [*F.*], G. A. T. Middleton [*A.*], H. V. Milnes Emerson [*A.*],

Snell: Alfred Saxon [*F.*].
Nominated by Edwin T. Hall [*F.*], Wm. Woodward [*F.*], M. Collins [*F.*], James S. Gibson [*F.*], Wm. H. Atkin-Berry [*F.*], Thomas Batterbury [*F.*], J. Osborne Smith [*F.*], S. Flint Clarkson [*F.*], W. T. Walker [*F.*], Lionel U. Grace [*A.*], E. Godfrey Page [*A.*], Edw. Greenop [*A.*].

Tubbs: Percy Burnell [*F.*].
Nominated by Leonard Stokes [*President*], Max. Clarke [*F.*], H. Inigo Triggs [*A.*], George Hubbard [*F.*], Alfred W. S. Cross [*F.*], A. Needham Wilson [*A.*], Henry T. Hare [*F.*].

White: William Henry [*F.*].
Nominated by Alfred W. S. Cross [*F.*], George Hubbard [*F.*], Albert W. Moore [*F.*], K. Gammell [*A.*], H. A. Satchell [*F.*], Max. Clarke [*F.*], Ernest Flint [*F.*], Wm. H. Atkin-Berry [*F.*].

Wilson: John Bennie [*F.*].
Nominated by John Jas. Burnet LL.D. [*F.*], T. L. Watson [*F.*], Charles Rennie Mackintosh [*F.*], John Thomson [*F.*], W. G. Rowan [*F.*], George Bell [*F.*], Alexander Skirving [*F.*], Horatio K. Bromhead [*F.*], David Barclay [*F.*], John Rogerson [*A.*].

Woodward: William [*F.*].
Nominated by James S. Gibson [*F.*], H. L. Florence [*F.*], Rowland Plumbe [*F.*], Percivall Currey [*F.*], W. Hilton Nash [*F.*], Henry Lovegrove [*A.*], Lewis Solomon [*A.*], A. Saxon Snell [*F.*].

As Associate-Members of Council.

Gammell: Kensington [*A.*].
Nominated by Albert W. Moore [*F.*], Max Clarke [*F.*], George Hubbard [*F.*], R. Stephen Ayling [*F.*], W. Henry White [*F.*], H. A. Satchell [*F.*], Alfred W. S. Cross [*F.*], Ernest Flint [*F.*].

Middleton: George Alexander Thomas [*A.*].
1. *Nominated by* H. Lionel Thornely [*F.*], Arthur Southcombe Parker [*F.*], Leighton Fouracre [*A.*], B. Priestley Shires [*F.*], Charles King [*F.*], Herbert W. Wills [*A.*], John Anderson [.], William Kaula [*A.*], Robert W. Carden [*A.*].
2. *Nominated by* F. R. N. Haswell [*F.*], R. Burns Dick [*F.*], Jas. T. Cackett [*F.*], Joseph Oswald [*F.*], Arthur B. Plummer [*F.*], J. H. Morton [*F.*], Andrew K. Tasker [*A.*], Geo. R. Smith [*A.*], R. H. Morton [*A.*].
3. *Nominated by* Edwin J. Sadgrove [*F.*], Richard Willock [*F.*], Percy B. Tubbs [*F.*], E. C. P. Monson [*F.*], H. V. Milnes Emerson [*A.*], W. Arthur Rigg [*A.*], M. E. Stahl [*A.*].
4. *Nominated by* Edgar G. C. Down [*A.*], Harry Teather [*F.*], Cholton James [*F.*], David Morgan [*F.*], Ivor P. Jones [*A.*], Cecil Wilson [*F.*], John H. Phillips [*F.*].
5. *Nominated by* Alfred W. S. Cross [*F.*], George Hubbard [*F.*], Geo. Ernest Nield [*F.*], W. Henry White [*F.*], James Ransome [*F.*], Maurice B. Adams [*F.*], Wm. Woodward [*F.*], Charles Woodward [*A.*].
6. *Nominated by* W. Milburn [*F.*], Thomas R. Milburn [*F.*], Geo. T. Brown [*F.*], John Hall [*F.*], Edward Reid [*A.*], W. Milburn, jun. [*A.*], Hugh T. D. Hedley [*F.*].
7. *Nominated by* Allen T. Hussell [*F.*], Arnold Thorne [*F.*], Joseph Pilling [*F.*], John Ormrod [*A.*], P. C. Pilling [*A.*], J. Simpson [*F.*], Harold G. Holt [*A.*].

As Member of the Practice Standing Committee.

Nield: George Ernest [*F.*].
Nominated by Maurice B. Adams [*F.*], George Hubbard [*F.*], G. A. T. Middleton [*A.*], H. V. Lanchester [*F.*], H. Hardwicke Langston [*A.*], John W. Simpson [*F.*], W. A. Forsyth [*F.*].

St. Paul's Bridge.

The Times of the 29th ult. published the following letter, addressed to its Editor, from the President of the Royal Institute :—

9 *Conduit Street, W.*: *28th April* 1911.

SIR,—In the report which you publish to-day of the proceedings of the House of Commons Committee on the Corporation's Bill it is stated that the Royal Institute of British Architects had presented a petition against the Bill, but that they had not instructed counsel to appear on their behalf.

This is quite true, and I feel that it is perhaps due to the public that they should be informed of the reasons which led the Council of the Royal Institute to come to this decision. As the official representatives of the art of architecture in this country they have from the first regarded it as their duty to call the attention of the Corporation and of the public to the immense architectural possibilities offered by the improvement scheme, and to urge their opinion that the proposals of the Corporation showed a lamentable failure to realise these possibilities.

By letters, by reasoned arguments, and by deputations they have done their utmost to prevent the Corporation from making an irretrievable blunder; finally, they have petitioned Parliament to refuse the Corporation the power they are seeking to inflict their blunder in a permanent form on the heart of London. With this final step they consider that their duty ceases. The matter is now in the hands of Parliament and the public, and the Royal Institute is not in a position to enter upon a prolonged and costly Parliamentary battle against all the resources of the wealthy Corporation of London.

The views of the Royal Institute and the arguments for and against the Corporation's scheme have been laid before the citizens of London with admirable clearness and fairness by *The Times* and by other newspapers, and the responsibility for any decision that is arrived at must now rest with Parliament and with the people of London as a whole.

I am, Sir, yours faithfully,

LEONARD STOKES,
President R.I.B.A.

The Parliamentary consideration of the proposal of the Corporation of London to build St. Paul's Bridge over the Thames was begun on the 27th ult. by the Committee of the House of Commons. The Committee consists of Mr. Mooney (Chairman), Mr. Lane-Fox, Mr. Essex, and Colonel Yate. The following notes are based upon *The Times* report of the proceedings :—

The three main objects of the Bill, Mr. Lloyd, K.C., Counsel for the Corporation, explained, were the alteration of the steps of London Bridge, the reconstruction of Southwark Bridge, and the construction of a new bridge and approaches from Southwark to St. Paul's. The estimated cost was £2,207,883, which would be raised upon the security of the Bridge House Estates. The proposal for the reconstruction of Southwark Bridge was made in conjunction with that for the new bridge, and it was hoped by means of these two schemes to solve to some extent the difficulties that arose from the present congestion of traffic in the City. Southwark Bridge was built in 1811, and became the property of the Corporation of London in 1868 at the price of £218,868. A proposal was submitted to Parliament in 1904 for the rebuilding of the bridge, but, owing to the refusal of the Committee to sanction the raising of the level of Upper Thames Street and of converging streets, the scheme was abandoned. The present scheme did not involve the raising of the level of these streets, but it provided for the improvement of the gradients both of the approaches and of the bridge itself. The reconstructed bridge would have a width of 55 feet, as compared with the 42 feet 6 inches of the existing bridge, and, with the approval of the Port of London Authority, it would be carried on five arches in alignment with the other bridges instead of the present three arches, which were out of alignment.

Coming to the proposed new bridge, Mr. Lloyd said that a scheme for the construction of a bridge between Southwark and St. Paul's had been before the Corporation in one form or another for over half a century. As a result of this half-century's consideration and experience they were convinced that the effect of the bridge which was now proposed must be to give very considerable additional relief to the present traffic congestion. The Royal Commission on London Traffic suggested that such a bridge as was here proposed should be constructed on the western verge of the City boundary, but the Corporation had thought it right to make use of Goswell Road and Aldersgate Street on the north and of the existing roads on the south side of the river. Every effort had been made to carry out the scheme so that it might be worthy of the City of London without doing any unnecessary injury to anybody. The bridge would have a width of 80 feet, of which 50 feet would be roadway; there would be five spans, and the gradient would be 1 in 40. Its construction would afford facilities for tramway communication between the North and the South, and from this point of view the proposals of the Corporation had the approval of the London County Council. It was proposed to take five years for the purchase of the necessary lands, and ten years for the completion of the bridge.

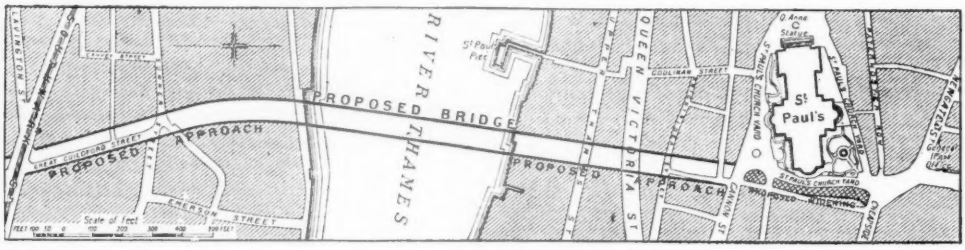
Discussing the opposition to the Corporation's scheme, Mr. Lloyd said that at a very early stage the Royal Institute of British Architects approached the Corporation. The Corporation, recognising the importance and position of the Institute, gave the most careful consideration to their representations and to the alternative proposal which was suggested by at least some members of that body. This alternative suggestion was that, instead of taking the bridge straight across the river from Southwark and up to the eastern end of St. Paul's, it should be carried on the skew, and, cutting diagonally through all the property between the river and the Cathedral, should eventually arrive at the southern transept of St. Paul's. He believed the architects preferred their scheme over that of the Corporation largely because it would secure a very beautiful view of St. Paul's for a good distance along the route. He had no doubt it would, but, on the other hand, the Corporation's proposal would open up a most imposing view of the Cathedral for a considerable distance, and it possessed these additional advantages—that the property which would be affected was, in the main, not of such an important character and that it would provide a direct North and South route. The property between

the river and St. Paul's which would be cut through by the alternative scheme comprised some of the most valuable in the whole district, and it was estimated that the adoption of the proposal would have involved a further expenditure of at least £1,000,000. After the most careful consideration of a proposal coming from so important a body, the Corporation were unable to see their way to diverge from their original scheme, for which they now asked the sanction of Parliament.

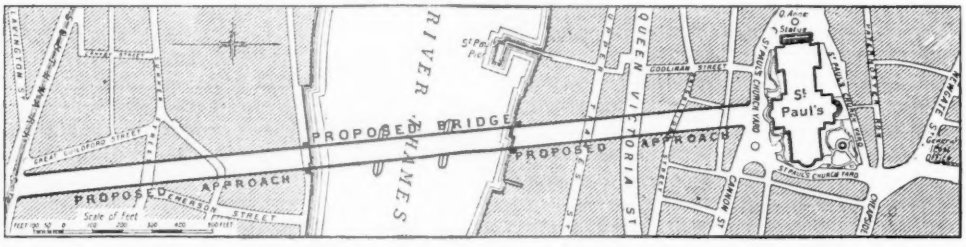
Mr. J. W. Domoney, Chairman of the Bridge House Estates Committee, interviewed by a representative of *The Times*, and explaining the reasons which induced the City Corporation to reject the scheme for the construction of St. Paul's Bridge so that it should lead directly to the south porch of the Cathedral, said that the considerations which weighed with the Corporation were in the main practical, but at the same time the Corporation did not regard the scheme contained in their Bill as artistically inferior to the alternative proposals which have been made.

Mr. Domoney pointed out that in any event there would be a magnificent view of the dome of St. Paul's from the new bridge, and claimed that there would be an even finer vista from the point at which the northern approach opened out into St. Paul's Churchyard than from the suggested road leading to the south porch. The Corporation scheme includes the demolition of a great deal of property lying between Old Change and the Churchyard, and with this additional space thrown into the roadway the view from the head of the approach will embrace the whole of the east end of the Cathedral as well as the dome and the south porch. In any case the City authorities do not think that the south porch is the most desirable part of the Cathedral to be at the head of a great road; the western steps at the chief entrance are regarded as the obvious objective for a scheme which sought to reveal St. Paul's to the fullest advantage.

On the traffic question, said Mr. Domoney, the City authorities, and the police in particular, are strongly opposed to the alternative scheme. The police hold that right-angle crossings are the safest and quickest. They point to the ease and despatch with which traffic is dealt with at a simple crossing like Ludgate Circus and the danger and difficulty attending the more complex crossings at the junction of Queen Victoria Street and Cannon Street and at the City end of Blackfriars Bridge. It is objected to the alternative scheme that under it cross-traffic would have to be dealt with at two points, and it is held that there would be far less confusion if one operation, as provided by the Bill, was sufficient. Mr. Domoney further explained that the alternative approach would form an awkward acute angle with Cannon Street.



THE CORPORATION'S SCHEME.



AN ALTERNATIVE SCHEME, SUGGESTED BY PROFESSOR BERESFORD PITE [*F.*].

The following statement from Mr. Leonard Stokes in criticism of the Corporation's proposals appeared in *The Times* of the 27th ult.:—

It is to be borne in mind, in the first place, that there is no official alternative scheme to that put forward by the Corporation. There have been certain suggestions advanced by individuals, but no definite scheme has been submitted to the Corporation. The Institute has refrained from doing anything of the kind; it has merely urged the Corporation to take expert advice upon an important architectural work, which may involve the making or the marring of London. It is rather unfair, therefore, for advocates of the scheme of the Corporation to claim that the "alternative scheme" has been found to be unsatisfactory.

Mr. Domoney appears to claim that any project to build the bridge opposite the south transept of the

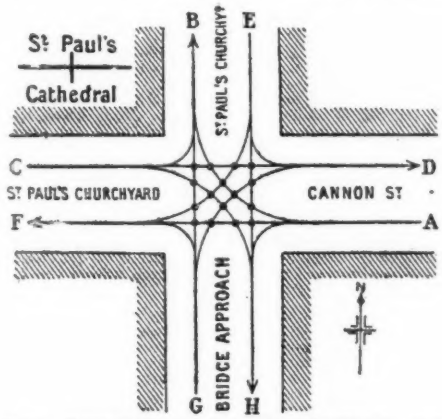
Cathedral is architecturally inferior to the plan of the Corporation. That may be the view of the members of the Corporation, but, so far as I know, no architect, or anybody qualified to express an opinion upon the subject, is in agreement with them. What we complain of is that the Corporation will not take the advice of architects in the matter. Doubtless a picturesque view of the Cathedral might be obtained from the suggested northern approach of the bridge, but the proposals of the Corporation do not, and cannot, give us a distant vista of the Cathedral with the dome dominating the whole.

I maintain that the adoption of the Corporation scheme will not relieve the congestion of traffic on the other bridges. It will add to the traffic. The Corporation are going to encourage a great North to South traffic through the heart of the City, in direct opposition to the recommendation of the Traffic Commission that a new North to South route should be created to the west of Blackfriars Bridge. As for the provision of a connecting link between the northern and southern tramways system, this would be provided equally well by a bridge opposite the south transept. The subway would only need to be slightly extended—perhaps 50 yards—and on the southern side of St. Paul's Churchyard the subway would be further away from the Cathedral than it is to be on the eastern side. Or, if the bridge in the altered position would not do, why not take the trams over Blackfriars Bridge ?

This bridge scheme of the Corporation is an example of the piecemeal way in which things are done in London. A committee of the Corporation recommends the building of a new bridge. Then a committee of the London County Council proposes to carry the trams over it. There is no central governing body to say anything about the matter. No alternative plans, apparently, are prepared and discussed. Yet there may be other ways of solving the problem. It might be possible, for instance, while constructing the bridge opposite the south transept and the dome of the Cathedral, to avoid the necessity of purchasing certain expensive property by having a bifurcated approach—one fork leading to the eastern end of St. Paul's Cathedral (where the subway might begin) and the other ending further westwards. It might even be found possible to begin the approach from the level of Queen Victoria Street, at a point opposite the south transept, and to carry a thoroughfare from that point to the eastern end of St. Paul's Churchyard. I do not advocate these projects ; I mention them merely to illustrate my argument that there may be other alternatives to the Corporation's scheme.

Here is an opportunity for us to think upon a big scale. Let us build a bridge that is worthy of London, even although it may cost us more money than is now available. It would be worth while waiting for a few years, if only we might ensure that so great an opportunity should not be misused.

The Times of the 25th April publishes diagrams (reproduced below) showing how, in the opinion of some opponents of the Corporation's proposals, the converging lines of traffic would proceed if either of the alternative schemes were carried out. The diagrams are adapted from sketches prepared by Mr. John W. Simpson [*F.*] to illustrate a Paper upon the Planning of Cities read by him before the Institute in 1905. In this Paper a problem similar to that presented by the St. Paul's Bridge was incidentally discussed. The diagrams are not drawn to scale.

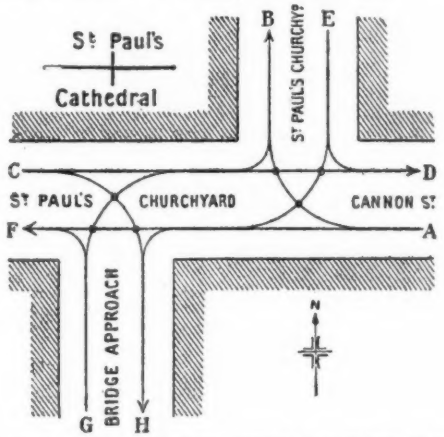


FOUR DIRECTIONS FROM WHICH CARRIAGES MAY ARRIVE : 16 COLLISION POINTS.

Professor Beresford Pite, discussing the traffic question last week, and commenting on the diagrams, said :—

The proposed through crossing from the North to the South will afford the police an opportunity, which they seem to desire, of simply holding up one line of traffic while the other passes. But if the alternative scheme were adopted the dangerous and difficult through crossing would be avoided, the traffic would be more widely distributed, and would have more room to turn in any direction. Not only would time be saved, but the risk of accidents would be diminished.

This is clearly indicated by Mr. Simpson's diagrams. The diversion of the traffic does not merely spread the points of contact ; it actually diminishes them.



FOUR DIRECTIONS FROM WHICH CARRIAGES MAY ARRIVE : SIX COLLISION POINTS.

As Mr. Simpson pointed out, in the case of the through crossing we obtain twelve different routes. They are as

follows:—A B, A F, A H, C B, C D, C H, E D, E H, E F, and G F, G B, G D. That is to say, there are three alternatives for each of the four possible directions, and this gives sixteen collision points. But if the axis be broken, as in the second diagram, there are still twelve routes, but there are only six collision points.

Even if we do not take into consideration the question of the tramways, it seems to me that the advent of a new stream of North and South traffic at the junction of Cheapside and Newgate Street (at the north-east of St. Paul's Churchyard) has not been fully considered. The congestion of traffic at this point is already sufficiently serious to demand relief, and the difficulty would be multiplied if the Corporation's scheme were carried out. Compared with this problem, that of dealing with the traffic in Cannon Street would be relatively unimportant.

Professor Beresford Pite recurs to the subject in the following letter to *The Times* of the 5th inst.:—

It would appear from the passing of the Preamble to the Corporation of London (Bridges) Bill that architectural interests are in some danger of being left to the tender mercies of the police in the planning of thoroughfares for traffic.

It may at once be granted that Sir W. Nott Bower is the greatest living authority on the management of congested traffic in the crooked and narrow arteries of the old heart of the City, but in the design of a new thoroughfare as wide as Westminster Bridge the City Police Commissioner's word need not be the last.

The traffic question in relation to St. Paul's Bridge ought to be dealt with both scientifically and practically. Have the Corporation shown the Committee of the House of Commons a plan with all the traffic lines marked on, so that the collision points and the space wherein to evade them can be considered?

To students of town planning it appears an axiom that traffic questions solve themselves on architectural lines, but to this London is still blind, as the result of the policeman's improvement plan at Hamilton Place shows plainly enough.

Reference to Mr. John W. Simpson's paper (JOURNAL of the Royal Institute of British Architects, Vol. XII., Third Series, 1905) will supply further useful illustrations on this matter, similar to those which you published on April 25 [see p. 481], and illustrate the importance and value of a scientific study of the problem, on which the late Camillo Sitte, of Vienna, and Dr. Stübben, the celebrated living German authority on town planning, are cited.

The objection to a skew bridge cannot be of much weight on engineering grounds, as Mr. Basil Mott, the Corporation's Engineer, himself prepared a plan for rebuilding Southwark Bridge as a skew bridge, in much the same way as the alternative suggested in *The Times* for St. Paul's. This plan is described as Drawing No. M. 56, in the Report of the Bridge House Estates Committee ordered to be printed April 22, 1909. On æsthetic grounds no serious objection can lie; the aspect of a skew bridge from the river would be for the navigating bargee and tug-skipper; from the roadway it would be imperceptible whether the supports are at right angles to the curving banks or not.

The Corporation seem to contemplate the "artistic embellishment" of the bridge after its erection on wrong lines, and to be complacent both about the crooked view of the Cathedral and Sir Christopher Wren's plan.

On this I need only remark, we are painfully aware that architecture may be purchased and spread like jam upon something disagreeable which has to be swallowed; but this was not Dr. Christopher Wren's prescription.

His lamented plan for the rebuilding of London was made upon the principles now urged against the scheme of the Corporation by the representatives of his art—namely, those of making the plan of a city so as to utilise a grand vista of the Cathedral. No streets southward from the Cathedral offered Wren this possibility, as the descent to the river was steep and short, and both the Cathedral which he designed (which it must not be forgotten was not the St. Paul's that now is, but a very different design) and his city plan were abandoned.

It may not be amiss to cite what Professor Reginald Blomfield, A.R.A., says of Wren's "masterly plan which the King accepted" and which had to be sacrificed through the blindness of the City Authorities:—"His fine intelligence grasped the full architectural possibilities of vistas of broad straight streets linked together by groups of public buildings, the importance of a commanding site for these buildings, and the absolute necessity of a complete and consecutive scheme to the dignity of a great city."

Can there be any doubt that if Sir Christopher were with us now he would seize the grand opportunity afforded by the erection of the viaduct approach from a great bridge, of noble width, to the porch below the Dome, which is the pride and visual embodiment of London herself?

The City have an opportunity, and Parliament should insist upon their making use of it, of planning the approach from this bridge so that it shall be worthy both of the Cathedral and of ourselves.

Professor Beresford Pite makes a practical suggestion for the settlement of the controversy. It is important, he says, that the Corporation should carry public opinion with them in a matter which is of great artistic interest, and that they should seek the advice of leading authorities upon the subject. Let them, therefore, withdraw that portion of the Bill relating to the St. Paul's Bridge and agree to the appointment of a consultative committee of public men and experts, in conjunction with whom the whole question might be fully considered.

The consideration of the Corporation's Bill by the Committee of the House of Commons concluded on the 4th inst., and the Bill was reported to the House for third reading.

The Copyright Bill and Architecture.

During the discussion of the Copyright Bill in Committee of the House of Commons on Thursday, 27th ult., Mr. Joynson Hicks moved an amendment designed to exempt architecture from the scope of the Bill. He described the attempt to give copyright in an architectural work of art as copyright run mad, and insisted that it would lead to endless litigation.

The Solicitor-General pointed out that in the

Berlin Convention, which was agreed to by nearly all the great European nations, copyright in architecture was included. Thirteen of the sixteen members of a Departmental Committee had recommended that protection be given to architecture. Copyright in plans already existed.

Mr. Harwood considered the proposal in the Bill impracticable, and protested against a limitation of freedom from which the public gained enormously.

Mr. T. P. O'Connor urged that the work of architects ought not to be denied the protection which was given to other forms of art.

The amendment was defeated by eighteen votes against fifteen.

The attention of members is called to the Report of the Institute Committee on Copyright, and the letters appended thereto addressed to the President of the Board of Trade, printed on pages 458-463 of the present issue.

The Liverpool and Manchester Societies and the Regulations for Competitions.

Attention has been drawn to the fact that no mention has been made in the JOURNAL of the part borne by the Allied Societies of Liverpool and Manchester in bringing about the many desirable changes recently made in the R.I.B.A. Regulations for Architectural Competitions. Owing to the constantly recurring difficulties and vexations in connection with competitions, the Manchester and Liverpool Societies held a Conference at Manchester in October 1908, and agreed upon a joint course of action. It was realised that much effort was being wasted in the endeavour to obtain satisfactory amendment of published conditions, that the R.I.B.A. Regulations then in force were somewhat bewildering to the average promoter, and that it would be better to draw up a model form of conditions that would be easily understood and likely to be accepted by promoters in general. Several meetings were held both at Liverpool and Manchester, and every point connected with architectural competitions was thoroughly debated. Finally, a set of proposals was agreed upon and a proof copy forwarded to the Council of the Institute in London. The Council having intimated that they were themselves proposing to take in hand the revision of the Institute Regulations, the Lancashire Societies agreed that nothing should be done by them independently of the Institute. The matter engaged for several months the consideration of the Institute Competitions Committee, on which had been co-opted representatives of the various Allied Societies. The draft proposals of the Liverpool and Manchester Societies proved of much value, and many of them found place in the document submitted to the General Body in London, and finally adopted as the R.I.B.A. Regulations at the meeting of the 21st November last.

"Palais de Justice" at Athens: International Competition.

The Greek Minister in London sends to the Institute for the information of architects taking part in this competition copies of the Hellenic Government Gazette of the 23rd February last (2nd March N.S.), which announces that competitors are not required to send in with their designs for the building minute specifications and estimates ("*série de prix*," "*analyse de prix*," and "*devis estimatif*"). An unofficial translation of the Conditions of this competition appeared in the JOURNAL for 4th February.

Retiring Members of Council under By-law 34.

The new By-law 34 has now come into operation by which three Ordinary Members and one Associate Member become ineligible to serve again on the Council for two years. The retiring members are Messrs. Paul Waterhouse, J. J. Burnet, LL.D., and Andrew N. Prentice, *Fellows*, and Professor C. H. Reilly, *Associate*.

Annual General Meeting and Special General Meeting, 1st May.—The report of the discussions at these two meetings is held over for the next issue.

MINUTES. XIII.

ANNUAL GENERAL MEETING.

At the Seventy-seventh Annual General Meeting (being the Thirteenth General Meeting of the Session 1910-11), held Monday, 1st May 1911, at 8 p.m., Mr. Alfred W. S. Cross, M.A.Cantab., *Vice-President*, in the Chair; of those present the names of 31 Fellows (including 9 members of the Council), 68 Associates (including 1 member of the Council), and 4 Licentiates entered in the attendance-book—the Minutes of the Business General Meeting held Monday 10th April, having been already printed in the JOURNAL, were taken as read and signed as correct.

The decease was announced of Edward Henry Smales and Albert Edward Tiller, *Licentiates*.

The following Members and Licentiates attending for the first time since their election were formally admitted by the Chairman—viz. Edgar Bunce, Marshall Eyre Walker, Joseph Edward Mundell, *Associates*; Ernest Albert Mann, Frank Norman Reckitt, Alexander George Albert Quibell, *Licentiates*.

The following candidate was elected by show of hands—viz.:—

AS HON. ASSOCIATE.

MOORE: CHARLES H., A.M., Professor of Art, and Director of the Fogg Art Museum of Harvard University (Retired).

The Chairman having formally presented and moved the adoption of the Annual Report for the official year, the motion was seconded by Mr. Henry T. Hare, *Hon. Secretary*.

On the motion of Mr. Herbert Shepherd [*A.*], it was resolved that the Hon. Secretary be requested to write to the President expressing the regrets of members at his absence owing to illness, and the hope that he would be soon recovered and among them again.

During the discussion on the Annual Report, the Chairman accepted the following amendments to the Report on the motion of Mr. Herbert Shepherd :—

Page 76 : Line 1 of paragraph 2 relating to Licentiates : omit the word "provisionally."

Page 76, bottom line : insert after "membership" the words "and Licentiateship."

Page 77 : the first sentence to read : "The details of this scheme and the principles of the Registration Bill were laid before a Special General Meeting on April 10th, and after a long discussion were approved." Insert in the next sentence after the words "Society of Architects" the words "and the Resolution to effect the necessary changes in the By-laws is confirmed by the Royal Institute."

Page 77, paragraph headed "Architectural Copyright," 3rd line : omit the word "Amendment."

In reply to Mr. G. Leonard Elkington [*A.*], the Secretary stated that the proposals relating to the Society of Architects were carried at the Meeting of the 10th April by 61 votes against 39, but that the numbers of the "large majorities" referred to on p. 77 were not counted.

Finally it was

RESOLVED, unanimously, that, subject to the above amendments, the Annual Report of the Council for the official year 1910-11 be adopted.

On the motion of the Chairman a vote of thanks was passed to Messrs. John Hudson [*F.*] and W. H. Burt [*A.*] for their services as Hon. Auditors, and the same members were nominated to serve in that capacity for the ensuing year.

The Annual General Meeting then terminated.

SPECIAL GENERAL MEETING.

At a Special General Meeting summoned by the Council in accordance with the Charter and By-laws, and held Monday, 1st May, at the conclusion of the Annual General Meeting, and similarly constituted, the Minutes of the Special General Meeting held Monday, 10th April [JOURNAL, pp. 439-40], being put for confirmation, and Mr. K. Gammell [*A.*] asking whether the vote confirming the Minutes would also be taken as confirming the Resolutions passed at that Meeting, the Chairman answered that the confirmation of the Minutes implied only that the Minutes were accurately recorded.

Mr. W. R. Davidge [*A.*] having called attention to some discrepancies between the statement printed in the Supplement to the JOURNAL of the 1st April and what was represented to be the same statement set out in the Minutes, headed "General Principles of a Bill for the Registration of Architects," it was resolved after discussion that the Minutes be read, and as a result the following amendments were ordered to be made—viz. :

Omit the two paragraphs following the line "After a suitable preamble."

Clause 3 of the "General Principles" after the word "Licentiates" in the 4th line to read as follows :—"Of the Royal Institute of British Architects or to architectural membership of one of the aforesaid Royal Academies in manner provided by the Royal Charters."

Clause 4 : Alter the date "1912" to "1920."

It was also resolved that the words "by large majorities" at the end of the 5th paragraph on p. 440 be omitted, and that the words "after discussion" be inserted after the words "notice-paper" in the 2nd line of the 8th paragraph.

Mr. W. R. Davidge [*A.*] entered a protest against the use in the first paragraph of the Minutes of the phrase "the future of the Society of Architects," maintaining that the words "the incorporation of the Society of Architects" more accurately described the matter.

On the motion of Mr. George Hubbard, F.S.A. [*F.*], the Minutes as amended were then signed with the approval of the Meeting.

The Chairman, having announced the object of the Meeting, formally moved that the resolution adopting amendments in By-laws 27 and 32 passed at the Meeting of the 10th April be confirmed.

Mr. K. Gammell [*A.*], by permission of the Chairman, read some remarks urging that the resolution be negatived in order that opportunity might be afforded members of discussing the proposals relating to the Society of Architects.

Mr. W. H. Burt [*A.*] moved, and Mr. Gammell seconded, that the Meeting be postponed till that day twelve months, and the motion was supported by Mr. J. Nixon Horsfield [*A.*] and others on the ground that the report of the Meeting which passed the resolutions not being published in the JOURNAL most of the members were in ignorance of what had transpired.

The Secretary explained that, the document under discussion at the last Meeting being private and confidential, and being still under discussion by the Society of Architects, it was not considered right to publish it in a public Journal.

After considerable discussion, the Chairman ruled that the motion for adjournment was out of order, and a number of members, as a formal protest, retired from the Meeting.

It being found, on a count of members, that there was still the quorum necessary under By-law 25 to continue the Meeting, the resolution was put from the Chair, and being seconded by Mr. Henry T. Hare, Hon. Secretary, upon a show of hands, Fellows only voting, it was

RESOLVED. That this Meeting, summoned in accordance with Clause 33 of the Charter, do confirm the resolution passed at the Special General Meeting held on the 10th April 1911—viz. : That the Royal Institute of British Architects, in a Special General Meeting summoned in accordance with the provisions of the Charter and By-laws, hereby resolves that the following amendments to the By-laws be adopted, and that the Council be authorised to obtain for them the approval of His Majesty's Privy Council :—

By-law 27, line 1 : The words "forty-four" to be substituted for the words "forty-two."

By-law 27, line 37 : The following words to be added—"(*f*) Two Fellows or Associates of the Royal Institute as representatives of the former Society of Architects."

By-law 32, line 3 : After the words "Associate Member of Council" the following words to be added : "The representation of the former Society of Architects on the Council of the Royal Institute shall cease on and after the date of the passing into law of a Bill for the Registration of Architects promoted by the Royal Institute."

The proceedings then closed, and the Meeting separated at 11.35 p.m.

Architects' Benevolent Society.—At the Annual General Meeting of this Society held on the 11th April, the chair was taken by Mr. Henry L. Florence, not by the President, Mr. Leonard Stokes, as inaccurately reported in the last issue. Mr. Stokes was unable to be present.